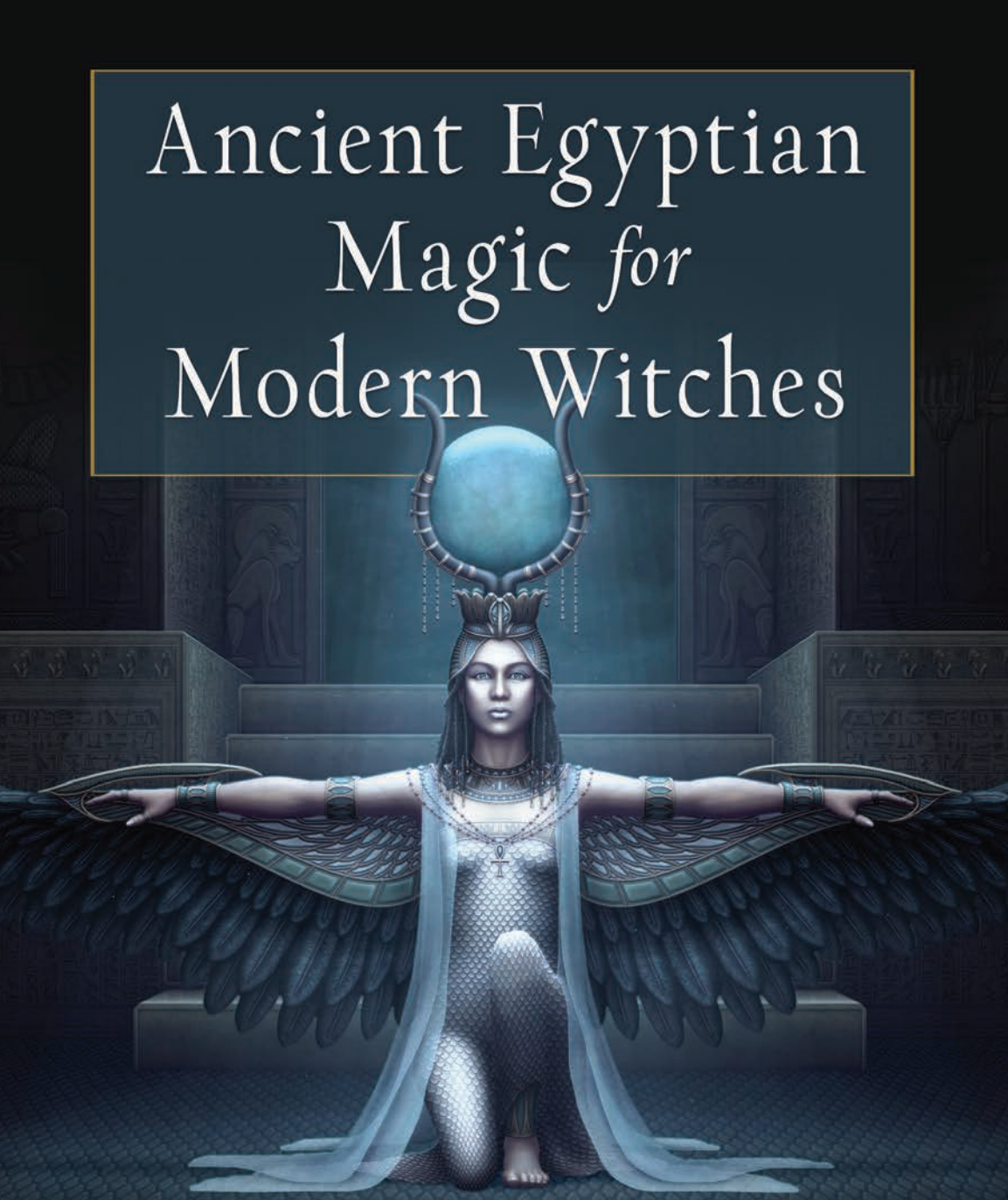
Ancient Egyptian Magic *for* Modern Witches



Rituals, Meditations & Magical Tools

ELLEN CANNON REED

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To Christopher. Who is the wind beneath my wings.

This edition first published in 2021 by Weiser Books, an imprint of
Red Wheel/Weiser, LLC
With offices at:
65 Parker Street, Suite 7
Newburyport, MA 01950
www.redwheelweiser.com

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Previously published in 2002 as *Circle of Isis* by New Page Books,
ISBN: 978-1-56414-568-0

ISBN: 978-1-57863-737-9
Library of Congress Cataloging-in-Publication Data available upon request

Cover design by Kathryn Sky-Peck
Cover art © Kate Mizhak Dawidziak, *www.mizhak.com*
Interior by Steve Amarillo / Urban Design LLC
Typeset in Adobe Bembo, Centaur, and Eleganza

Printed in the United States of America
IBI
10 9 8 7 6 5 4 3 2 1

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PART I

Gods and Goddesses of Egypt

I was in despair. The reasons don't matter. It was New Year's Eve and I sat alone in my apartment, in tears. All I saw before me in the year to come was pain and loneliness.

But then a thought wandered into my head. I had read, somewhere (I still don't remember where), that Isis never turned away from those who called upon Her for reasons having to do with love. I had always been drawn to Her on some level.

I remember physically turning my body, as if turning away from the past, and calling to Her. It was a simple prayer, a cry of "Lady, please, help me."

How do I explain it? How do I tell you what happened? I have searched for the words and can find only these: She was there. Oh, not for the eyes to see, or the hands to touch, but for the heart to know. She was there, she loved me, and I loved Her.

On that night, my life changed. For the magnitude of the moment, that phrase sounds too weak. I found my path, I found my direction, I knew where I was supposed to be.

Perhaps it was not a matter of changing paths, but of finding out what path I'd been on all along, the path walked by those who love and honor the ancient Egyptian deities, those who are in the Circle of Isis. The Circle of Isis isn't an earthly coven or organization. It consists of all of us who love Her.

Whether I changed paths or learned where I'd always been, it doesn't matter. I loved Isis, and I wanted to find others who loved Her. When I did find them, they were Witches. The rest, as they say, is history.

In the quarter of a century since, the subject of ancient Egypt and its magic have been an abiding interest. However, my interest is not so

much in magic as it is in religion: the religion that colors and directs my life. The path that I follow is Wicca, and my focus on that path is service to the Gods and Goddesses. Therefore, the majority of the information I have gained and will share with you has come through personal knowledge of the ancient Egyptian deities.

There are many books about the Egyptian Gods and the magic of that land, but almost all of them were written by people who wrote about "other people's gods." Those authors were writing through the eyes of their own beliefs, as we all do.

For me, and for others in this circle, these are not other people's gods, they are our own. They are not abstract and They are not distant. They are personal. Our work with the deities has made them very real to us and very much a part of our work, our lives, and our selves.

Although their culture was unlike ours, the ancient Egyptians were not so different from the Pagans of today. They, too, saw the Ultimate as Gods and Goddesses. They, too, saw the Lords and Ladies in all that existed. They saw the majesty, strength, and fertility in a horned animal (it happened to be a bull, not a stag, but the similarity remains). They, too, sought to learn of the Infinite from the Finite, found lessons in the works of nature. They, too, had a fascination with, and understanding of, symbols as a means of attaining spiritual growth.

In spite of all the information that has been lost, a great deal remains of the knowledge of the ancients. There is much we can learn because Egyptians expressed so much in symbols. They have left us the keys to some of their knowledge, and left ways to learn for ourselves how to learn and achieve spiritual growth. Our coven is working to discover the doors those keys open. What we have discovered so far is here.

What's all this she's saying about spiritual growth? I was hoping to learn something about magic.

You will, if you are willing. But perhaps you will learn magic beyond spellcasting, which is, as far as I'm concerned, a very small part of the religion I follow.

We often speak of two types of magic, referring to them as "high" and "low" magic. Those are terrible terms because they imply a value

judgment. I'd rather use the terms "spiritual" and "mundane" magic, although those terms aren't a great deal better.

"High" magic, or "spiritual" magic, is work done for spiritual advancement. "Low" magic, or "mundane" magic, is done for physical or material matters. Both can be important. We are living in a world of the physical and material. Using magic to meet our needs in this world is just as important, and just as holy, as using magic to achieve our spiritual ends. Magic is less than holy only if it is used for the wrong reasons.

In Wicca, our approach to magic is usually through the Gods. Having done all we are capable of doing on this plane, we turn to magic, and will often ask for the help, guidance, and blessing of specific deities.

Egyptian legend says that Ra invented magic. The Gods were too busy to do everything, so Ra gave humankind magical powers, *heka,* so that we would be able to handle the unseen world ourselves.

Wicca is, first and foremost, a religion. You might call magic a fringe benefit, a result of our beliefs. We believe that we are part of the Gods and able to do much They can do. The very source of the ability to do magic, however, makes it imperative that we view it as something sacred, not to be used lightly, or for fun, or to manipulate or harm others. Never forget it was a gift from a God.

While it is possible to do magic without any spiritual or religious overtones, that is not the approach to magic our coven uses or teaches, nor is it the approach you will find here.

The magic you will find here is more than ways to cast spells. It is the magic of growing closer to the Gods, the magic of learning the Mysteries of the Universe.

I do not pretend that the information in this book is exactly as it was taught in Egypt, but as those ideas might be taught now, in present-day culture. This is, in a sense, a translation. When Edward Fitzgerald translated *The Rubiyat of Omar Khayam,* he did not translate it word for word. He translated its spirit, so that the English-speaking readers would appreciate the spirit without being confused by cultural differences. This is the kind of interpretation you will find here.

I do not pretend that this is a recreation of the religion of ancient Egypt. It most emphatically is not. Our coven and its tradition are Wiccan. There are other organizations that are working toward a recreation of the ancient religions of that land, but that's not what we intend to do.

One other important note: I have a friend who follows a Celtic tradition. She kept assuming that I would dearly love Middle Eastern music, dress, etc., and for the longest time, I couldn't figure out why. One day I realized that she made the assumption because she knew I was interested in Egypt, and did not realize my interest lay in *ancient* Egypt.

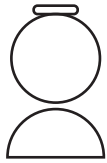
She was not aware that the Egypt of today is not the same culture. Today's Egypt is Islamic, for one thing, and its people are semitic. Those who lived in Egypt during the earlier dynastic times have been referred to as "hamitic." This word refers to a race of people who were, according to legend, the descendants of Ham. It includes the ancient Egyptians and other African races. The term also refers to certain languages including Egyptian, Berber, Galla, and others. I found it interesting that, in his book, *Celtic Myth and Legend,* Charles Squire says that one of the two original races of people in the British Isles spoke a hamitic language.

It is important to me that readers of this volume understand this. I discovered very early in writing this book that typing "ancient Egyptians" became tedious. If it's tedious to type, it might well be tedious to read. Here's how I've solved the problem: An ancient name for Egypt was *Tamera,* which means *Beloved Land.* Throughout this book, I will refer to ancient Egypt as Tamera, and to its inhabitants as *Tamerans.* Travel to the past with me, to a land so important to its people that its name meant Beloved Land. Let me introduce you to it first through its Gods.

In an age long past, by a mighty river of changing colors, there was an enchanted realm. There grew the stately sycamore, the acacia, the fruitful palm, and the papyrus. There wandered the gazelle, the oryx, the hare, the lion, and the jackal. About the river, life flourished: the ibis, many kinds of fish, the crocodile, and the hippopotamus. And the sky held an abundance of winged ones: the swallow, the kite, the vulture, ducks and geese, and soaring above them all, the hawk.

This kingdom had many names, but one most vividly described the feeling of the people for their country: Ta Mera, "Beloved Land."

These people knew and loved many Gods, among them a beautiful Goddess of the sky, whose name was Nut.



Nut

Others see
Only sky
When they raise their eyes above, raise their eyes.
Mother Nut,
They are blind
For they see not with their hearts, just their minds.
I can see
High above
How you cover all the world with your love.
I can see, with my heart,
Thou art beautiful to see, oh, Thou art.

The ancients portrayed Her stretched across the heavens with her feet to the East and her head to the West. The stars, they said, were jewels on her body, and the Milky Way was milk from her breasts.

When our coven, Sothistar, casts a circle, we visualize this Lady stretched over us.

She is Mother of the Gods, ancient, yet not old, the feeling you have in Her Presence is one of agelessness. She has known pain and

learned to live with it. She has watched eons pass beneath Her. She has watched empires rise and fall—civilizations grow and crumble. She surrounds us with her love, hurts when we hurt, weeps for us, rejoices with us, and eternally holds us in her womb.

We invoked Her "by accident" one night. Instead of a spoken invocation, we began to sing "Ancient Mother," a beautiful chant. The Goddess who appeared was wonderful. Her Presence touched us all, especially one woman in the circle.

Eager to learn more about this Lady, the woman wrote down the chant, made sure she knew the tune, and went home to work with this Lady further. A few months later we did an invocation of Nut and when she appeared, we all recognized Her as the same Goddess we'd met before. On that night, we knew who one of our students would dedicate to when the time came.

In hieroglyphs, Her name is spelled with a small round ceramic pot and the symbol for "feminine," a container and a woman, and like so many hieroglyphs, this expresses its meaning so well, so beautifully. As Mother of the Gods, She contains all of us, all our Earth, all that lives. She is Mother, true, but more Grandmother. She is able to view our temper tantrums and hurt feelings with a bit more objectivity than a new mother would. She knows the painful times are often lessons, and that we must suffer to learn them. She also knows that we could have learned them more easily if we weren't so stubborn and, sometimes, so blind. If we falter, She will pick us up, dust us off, and send us right back into the fray, lovingly, but brooking no nonsense. She would never consider letting us give up. If you would come to know this beautiful Lady, go out on a clear night and look up at the starry sky. There She will be. See Her above you. Feel Her above you and know that She loves you. Although they are rarely depicted in paintings that are seen, and seldom mentioned in any ancient writings, more than one member of my group has felt that Nut has night-dark, night-soft wings enfolding us all. You may feel those wings about you. If you wish, speak a prayer found on one of the shrines in the tomb of Tutankhamun:

> Mother Nut, spread thy wings over me, encircle me with thy arms in health and life that I may be inside thee, that thou mayest be my protection.

Her Love is unconditional. Nothing is hidden from Her, She can see all. She knows your vices and your virtues, your triumphs and your failures. She knows even those things you hide from yourself. And She loves you. If you feel that love, you will find it impossible not to return it.

As a symbol of Nut, a piece of sodalite serves beautifully. This is a dark blue stone with white markings like the night sky and the stars that are its jewels. Not only does it resemble Her body, but the feeling I get from it is very much the feeling I get from Her. It can absorb my confusion, help me order my thoughts, and I feel I can handle any problem.

We know, all of us, that the night sky is not solid, and that the stars are not only billions of miles away from us, but often miles away from each other, even those that appear in the groupings we call constellations. We know that, and yet it does not keep us from seeing Nut when we stand outside and gaze at the star-jeweled sky. If She contains all those stars, She is truly Mother of the Gods, Womb of Creation.

> The lady Nut was beloved of her people, and beloved also of the Lord of the Earth, Geb, the God who can be seen in mountains thrusting up from the Earth, in the steep sides of a canyon, in the granite precipice.

Geb

Lord of the Earth and the plains
And the highest mountains
Lord of the forest and hills
And the deepest canyons
Geb! We honor Thee! Geb! We honor Thee!
Lord of the rocks and the cliffs
And the darkest cave, Oh,
Lord of the desert and sands!
Now we sing our praise to
Geb! We honor Thee! Geb! We honor Thee!
Lord of the Earth, praise to Thee!

The people of Tamera saw this Lord stretched out below his Lady, just like Her, with his feet to the East and His Head to the West, and they felt his strength and vitality rising from the Earth.

Near my house, there are cliffs jutting up through the Earth, thrusting up into the sky. Each time I see them, I think of this Lord, and say a word of praise to Him. It was in these huge rocks that I first saw Him, and came to know a Lord not many are privileged to know. I can feel His strength by placing my hand on a sun-warmed boulder. He is

Father of the Gods, the foundation on which both They and we stand. We cannot imagine ignoring Him, or failing to know Him. Beloved of Nut, Father of Her children, He is the stability of the Earth under our feet, the strength of Earth people in my part of the world may know better than most, because we can feel that tremendous strength when large portions of the Earth move.

When we cast a circle, we picture this God beneath us, as we picture Nut stretched above us, we are held between Them, Mother and Father, Grandmother and Grandfather, safe, protected, and loved.

There are those who have trouble with the idea of an Earth God and a Sky Mother. An Earth Mother seems much easier to understand because it is in the Earth that we plant seeds to grow.

Consider the Earth, however, as a seed in the womb of Nut, the Sky Mother. Why can't our planet be both Mother and Father? As complex as life is, we'd be foolish to restrict our ideas to one level, to one point of view. The Gods are complex beyond our ken, and we must stretch to try to achieve that understanding. The very stretching is part of our development whether we reach that understanding or not.

With that in mind, spend some time seeing the Earth as Geb. I heartily recommend this, because you will come to know this glorious Lord, and He is worth knowing. You will also learn much about the Earth if you try to feel it as a Father. Try feeling it as both and see the difference.

Striving to know Geb is more than an exercise. He is an aspect of the God many people don't know for the very reason that we tend to gravitate toward the Earth Mother. He does exist. He is real. He is of the Earth. He is of us, and we can't afford to ignore any part of ourselves, much less any part of the Gods.

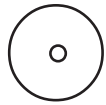
Geb will give you strength if you need it. He can bring you stability. You stand between His Body and that of his Beloved Lady, Nut, in the love that flows between Them.

Know that, stand there and feel that, and you will never feel alone again.

Honor Him by caring for the Earth. Send Him your love when you see the towering cliffs. Feel His power rising up through your feet.

Lie on a huge boulder and feel His strength and His Love. Feel yourself sinking into the Earth, surrounded by His glory. You'll never regret it. I never have.

Nut and Geb were lovers, and as it happens when two love, it came to pass that Nut found herself with child. What would often be an occasion for rejoicing was here a potential tragedy, for though the beloved of Nut was Geb, Lord of the Earth, the husband of Nut was Ra, Lord of the Sun!



Ra

Brightly He shines the Golden One!
Hail, Ra! Ruler of the Sun!
Holy One on high! Ruler of the Sky!
Let your voices ring
In praise of Ra, our King!
Father in heaven, shining bright!
Hail, Ra! Bring of the Light!
Holy One on high! Ruler of the Sky!
Let your voices ring
In praise of Ra, our King!
Thou who art life, all praise to Thee!
Hail Ra! Ever Blessed Be!
Holy One on high! Ruler of the Sky!
Let your voices ring
In praise of Ra, our King!

My first contact with Ra was not a pleasant one. He was angry, and, although I was not the object of His anger (thank goodness), it was a frightening experience. He's very powerful, and I would not want to be the one who causes His displeasure.

There had been, I'm sorry to say, a sad incident in our community. A student in a group had been physically abused. The incident horrified the rest of us not only for her sake, but also for the sake of the community as well as the Craft. Most members of our community were hard-working, devout Witches, and to have two group leaders use their office to abuse a student in the name of the God and Goddess enraged and sickened us. The fact that they admitted the act and believed they were perfectly within their rights to do what they'd done was nauseating and frightening. The Craft has enough troubles without its members using it to exercise their own sicknesses in its name.

That incident was not actively in my thoughts at the time, however. The weather had been overcast and damp until that afternoon, but as I walked, the Sun was warm on my face, and I was singing Ra's name in my mind.

Suddenly, I felt His Presence powerful and angry and I heard, "Now you call my name?"

"Yes, Lord, but . . ."

"One of my children has been injured and you called not my name?"

"No, Lord, but . . ." I wanted to say that the group involved was Celtic, and it just hadn't occurred to me to call upon this particular Lord. I had already called upon Asar and Anpu, but I regret to say I hadn't thought to call upon Ra. I was given very little chance to say anything. My entire contribution to the conversation was "Yes, Lord, but . . ." and "No, Lord, but . . ."

"Know you not that all are my children?"

"Yes, Lord, but . . ."

He proceeded to tell me exactly what He felt about the matter, and what He intended to do about it. Apparently, His actions would not be immediate.

"They will go through the darkness," He told me, "and it will be terrible. But they will long for that darkness when they meet my flame!"

I confess to smiling at that moment. It was not, I'm sure, a pleasant smile. One of the problems of this situation was our helplessness, our inability to *do* anything. If the authorities were informed about the

incident, the Craft would be on trial, not the two people involved. Realizing that, ultimately, these two would pay for their act against their student, the Craft, and the Gods was a matter of delight to me. (There are times when I'm not a very nice person.) Although most of the community officially dissociated with the coven (a few thought whatever they did was all right because the two people said it was part of their tradition), we've kept an eye on them. Nothing horrible has happened to them, but I have full faith that they will learn the lessons needed when they face this Lord.

What did I learn from this contact with Ra? Among other things, He is very protective of all of us, He is angered by those who hurt us, and that I wouldn't want to be on His bad side.

Ra represents the physical aspects of the Sun, those we can sense, specifically light and heat. In the New Kingdom of Tamera, His name and attributes were combined with those of another Sun God, Amen, and called Amen Ra.

While I don't use this name, I understand the combination. Amen represents the invisible aspects of the Sun, the ultraviolet rays and so forth, while Ra represents the Sun that can be sensed, the light, heat, and so forth.

The Tamerans pictured Ra sailing across the sky in a barque, beginning the day as a youth and aging as the journey went on. Nut swallowed Him at sunset and gave birth to Him at dawn.

There are many Sun deities in Tameran mythology. Groups or individuals who wish to work with Tameran deities just have to choose which they will work with and see as the Sun.

Sothistar uses four to represent the Sun both in its daily and annual cycles.

Khephera is the Sun at midnight and at Yule, both times of unseen beginnings. Heru sa Aset, the Younger, is the Sun at dawn and at Spring. Ra is the Sun at noon and Midsummer. Tum is the Sun at evening and Autumn.

Ra, like several other deities, was often portrayed as a Hawk. This bird soars above all—free, powerful, and all-seeing. To some, Ra was

(and is) the mightiest Lord of all. Although he is not, to me, the High Lord, he has my respect and love.

Powerful was the Sun in this ancient land, and powerful Ra, so powerful that when another Sun God, Amen, came to prominence, the Tamerans added Ra's name to His, for none could ignore this mighty Lord.

In His not totally unreasonable anger, Ra pronounced a curse upon the children carried in the womb of the Lady. The children would not, He proclaimed, be born in any day of the year.

Our story might have ended here, were it not for yet another God, Tehuti, Lord of Words, Lord of Wisdom, Inventor of hieroglyphs, the wisest mage and teacher of all time.

Tehuti (Thoth)

Wisdom has wings. Wisdom can fly.
Could wisdom come to one such as I?
Teacher of Gods, Teacher of kings.
Oh, I would learn from Thee, I would earn wings.
Head of an ibis, eyes of a sage,
Wisest of all wise ones, holiest mage.
Teacher of Gods, Teacher of kings,
Oh, I would learn from Thee, I would earn wings.
Lord, hear my cry! Feel my heart reach!
My life is learning if you will but teach!
Teacher of Gods, Teacher of kings,
Oh, I would learn from Thee, I would earn wings.

It seems difficult, at first, to look at the strange figure with a human body and a bird head with a long, curved beak and hold any serious thoughts. It can seem laughable to consider this figure the Lord of Wisdom.

Yet, if you meditate upon Him, imagine Him standing before you in this form, look into those eyes, and you will not find Him ludicrous. You will be entranced by the wisdom, and, yes, humor, you find in

those eyes of infinite depth. Knowledge, Wisdom, Words, Books, Science, Learning, Teaching—all these are His, all these are represented by Him. He is also ruler of knowledge beyond "book learning." He holds the keys to the Greater Mysteries. Many believe the hieroglyphs are some of those keys. Tehuti is said to be the Inventor of this alphabet.

Similar to the many who believe the Tarot deck is a book of knowledge hidden in symbolism, many believe that there is more to the hieroglyphs than representation of sounds.

The ancients called this pictographic alphabet *medu neter,* "words of the God." This name revealed, as names often do, the feelings the Ancients had for their alphabet. I am sure there is much to be learned from their study.

When we did a contact ritual on Tehuti, the words given to each of us were different. To me, He said, "Teach what you teach. Prepare them for me." To another writer, He said, "The papyrus on which I write must be fine and smooth; the brush well made; the ink finely ground." To a man involved with computers, He said, "There is information that must be in your memory banks before I can teach you." Although each message was different, there was a thread that ran through all the messages. As someone at that meditation put it, that thread was "Pardon me, but this is a graduate course."

In order to learn the Greater Mysteries Tehuti can teach you, you must prepare to be ready for that knowledge. You must be worthy of His teachings. You must advance spiritually, strive for growth, reach for the knowledge you need.

Tehuti will, of course, help you to achieve this. The important thing you must have is a sincere, soul-deep desire to learn and grow. Without it, no amount of study will help you. The desire is important, but remember, Tehuti is also interested in your spiritual growth as well as your mental development.

He has so much to teach you, and he will do whatever is necessary to help you learn. In at least one case, His appearance changed to a form so that a specific person could relate to Him better. One of

my former students was a bluegrass musician. Tehuti appeared to him wearing mirror shades and helped with musical arrangements. Funny? Maybe. Irreverent? Who am I to tell a God how He shall appear? My student loved this God most dearly. He had a personal relationship with Tehuti. That's the important thing.

Tehuti was very special to ancient scribes. Every morning, a scribe's first act was to make a libation to this Lord by dropping a few drops from the water bowl used for ink onto the ground. The current equivalent of a scribe might be a secretary, a bookkeeper, or a writer. I use a computer to write, and have no water bowl from which to libate. I make an offering from my first cup of coffee! For me, this beverage is a necessary working tool.

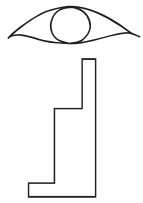
That may sound frivolous, but I make my libation with all reverence, asking Tehuti to bless the work I am to do that day. I have never had the feeling He thought my act was irreverent.

You needn't be a writer, secretary, or bookkeeper to honor Tehuti. You need only have the desire to learn and grow, and the willingness to work at achieving those things. Such hard work will always be rewarded by the Lord of Wisdom.

As a teacher, I call upon Tehuti often for his guidance in serving my students. This Lord is the greatest teacher of all, and He has helped me innumerable times to teach and lead my students. Credit for any success my husband, Chris, and I have had must be shared with this Wise Lord. We could not have done it without his help.

If you wish to learn from Tehuti, work hard and reach for His Knowledge. He can teach you so much more than any earthly teacher. This does not mean, if you have a human teacher, that what he or she has to offer is unimportant. Learn from your teacher, build a foundation of knowledge, and then Tehuti will teach you. His is not a basic course, it's an advanced one.

One cannot be wise without being loving, and the wise and loving Tehuti took pity on our beautiful Goddess. He played draughts with the Moon, and won one 70-second part of each day, creating five new days in the year. During these days, Nut gave birth to three sons and two daughters; Asar, Set, Her Ur, Aset, and Nebet Het.



Asar (Osiris)

Osiris, Osiris,
Osiris, Lord.
Pharaoh of two lands,
Hold us in your hands,
Osiris, Lord.
King of life and death,
Fill us with your breath
Osiris, Lord.
Holy is thy name,
Warm us with your flame
Osiris, Lord.
Ruler of the Nile,
Touch us with your smile,
Osiris, Lord.
Osiris, Osiris,
Osiris, Lord.

Except for Aset, Asar is probably the most widely known of the Egyptian Gods. He is also one of the least understood, for most only know one of His Aspects. We know Asar as the Lord of the Underworld,

as the Judge, because most of our information comes from tombs. Such writings are, of course, very much concerned with death and the afterlife.

We know Asar, the Judge, presided over the Weighing of the Heart, during which the heart of the deceased was weighed against the Feather of Maat, She Whose Name was Truth.

If the result was favorable, perhaps the heart was as light as the Feather, the deceased went to live in the Fields of Ra; if not, the deceased was turned over to Amit, the Eater of Hearts.

These are the ideas portrayed on the wall paintings found in tombs. My view is a bit different. I believe that should the deceased fail the test, it simply meant that the soul had more work to do, and would return to Earth for another incarnation. (This is just another way in which Sothistar's practices differ from the ancient traditions.)

Asar is usually depicted in mummy wrappings, wearing what is known as the *atef* crown. This is similar to the White Crown of Upper Egypt, with the addition of a feather along either side, and a small sphere at the top. He holds the crook and flail, symbols of rulership.

In some paintings, His skin is black. In Egyptian symbolism, this color represented the Underworld and rebirth. It also represented the black fertile earth deposited by the Nile. In others, His skin is shown as green because He was also the Lord of Vegetation. With this attribution, we approach an aspect of the Lord that is seldom mentioned, and is the aspect that I cherish.

As God of Vegetation, Asar would, of course, represent the life, death, and rebirth cycles of the grain and other plant life. Asar, Judge, Lord of Death, is concerned with the dead, but remember, the dead are those who will be reborn.

In both aspects, Asar is the Lord of Life. The aspect I hold dear is Asar the King!

I've found only one picture of Asar without the mummy wrappings in which he is usually depicted. Even then, the picture did not even hint at the power of the God I have met in my meditations.

I have seen Him, strong and bronze, solidly built. His Face manages to be both beautiful and powerful. In my vision He wore a nemyss

and short kilt of blue and gold stripes, and a pectoral of lapis lazuli. His presence was so overpowering that I fell to my knees, overcome, not by fear, but by awe. He was vital, vibrant, and inspired a devotion I was never able to give His other aspect, however much I revered Him. *This* is the Asar adored and worshipped by our coven. *This* is our High Lord.

There is nothing of the solemn judge in this aspect, but that is not to say He is frivolous. He is not all sweetness and light. He is, after all, a king, and rules his people in a way that is best for them, guiding and protecting them, and punishing wrong-doers.

This is the meaning of the crook and flail with which is He is always portrayed. The crook is a shepherd's crook, symbolizing leadership. The flail symbolizes His duty to punish those who do wrong. No ruler is worthy of the title unless he or she is willing to do both. Balance is the keystone of many religions, including our own.

These symbols can be held by either aspect of the Lord, and the differences they might have when held by one or the other are worthy of contemplation. Take a moment, if you will, to consider what these symbols would mean if held by Asar, the King.

Now think what meanings they might have when held by the Judge. Do you find differences? If so, what are they? Life and death: both are important, both are part of the cycle we recognize. Asar's death and rebirth are celebrated time and time again in Tameran writings. Yet death and resurrection mean nothing if not preceded (and followed) by life.

One of the most delightful customs recognizing His function as Vegetation God was known as an "Asar bed" or a "corn mummy." (Because corn as we know it in the United States is native to the Western Hemisphere, "corn" probably meant "barleycorn.") This is a shallow container in the shape of Asar, filled with soil and planted with grain. Many have been found in tombs. At the proper season, the corn mummy would be watered. The grain would sprout and the God would be reborn.

If such containers were available today, I would plant them in the Fall. It is at this time of year that the Goddess does Her planting; fruits

fall from the trees, grain from the stalk. Planting an Asar bed would be a wonderful thing to do during an Autumn rite. I would water it at Yule to begin the rebirth.

Asar is said to come from a star referred to only as Orion. Older astronomy books identify this as the middle star on the belt of the constellation of the same name. It is green. Betelgeuse, the star at Orion's shoulder, was attributed to Set, because it is red.

It's interesting that this particular constellation is involved with Egyptian myths, because I've always felt a connection with it. And if you will draw a line from the top star in Orion's Belt through the middle star and keep going, you will find the star Sirius, known to the Greeks as Sothis. The Tamerans said this was the home of Isis, and my coven, Circle of Isis, is named after this star.

Partly because of the pectoral Asar wore in my vision, I use lapis lazuli for Asar. I have a lovely piece on the altar near His statue. This attribution comes not only from a meditation on Asar, but also one on Aset, when two of us were told that lapis belonged to Her Lord.

There was a barley field through which the Lord and I walked in my meditation, and that is where He spoke to me. Barley was grown in Egypt and used to make both bread and beer. The coven considered developing a recipe to make our own beer, but none of us have the proper skills. It isn't, however, necessary to make your own. Malt liquor will serve as well. Malt is any grain (often barley) steeped, sprouted, and smoked, so malt liquor is very likely similar to barley beer.

Another symbol of the Lord was a pillar called the "tet," often called "Asar's backbone." It has the same sound as another Egyptian word meaning "stability." This, too, could be a part of the meaning of the symbol. No one seems to be certain. To me, it represents the stability and strength of the Lord. If it is, as some believe, the trunk of a tree, then the tree is mighty. It is a tree that withstands storms, earthquakes, the extremes of the seasons. Life arising from death, a wonderful symbol of resurrection!

Although His Name is Asar, the hieroglyphs that spell his name say something else. The first symbol is an eye, ari, the second, a throne, *ast*

or *aset*. "Throne maker," or "made by the throne?" I don't know, but again, I'm sure we can learn much from contemplation.

I am not forgetting Asar's other aspect, the Lord of Death and Resurrection, nor is He any less beloved of our coven. I believe the best way to tell you about Him is to describe the events that helped us know and love Him. In class one night, we were discussing psychic gifts. After sitting quietly, with her thoughts apparently turned inward, one of our students burst out, "I have a talent that is a curse. I help people through the veil. When I was little, I thought I was making them die."

"A curse!" I cried. "Oh, no, never." We gathered around her, reminding her that making it easy for someone to leave this life, when it is time, was far from a curse. It meant that instead of leaving one's body in fear, one left holding her hand, led to the Summerland by her bright, loving spirit.

The student's expression showed her thoughts moving quickly, but she was still not assured, until I said, "You take them to Asar. This is the work done by His Priests."

She has one of those faces that are beautiful in repose, but shining when she smiles. That glorious smile of hers said it all. She already loved Asar, the King, with all her heart. How could it be anything but joyful to take someone to His Presence?

She began to learn more of Asar, Lord of the Underworld, bringing to that study the love she already had for His Aspect as King. And as she extended that love to His other Aspect, so did the rest of us. You should hear her say His name.

A short while ago, we were asked to do a healing for a lady. Barbara, who was a beloved friend of two of our members, was horribly ill: she had cancer.

Such work is always preceded by meditation. For that reason, I knew, when we opened that circle, that we had to do more than physical healing. The healing was needed not only on more than the physical plane, but it needed to extend to more than Barbara. We also had to heal those who loved her. We would do our best to heal the cancer, but it

would have been dishonest to ignore the possibility that it was time for her to go.

We did raise the healing energy, and gave it to Barbara to use as she willed. We reminded all present that those who cross over go to the arms of the Lord and Lady. We gave her three stones and suggested that, whenever her time came, she try to have them near her. The first was an apache tear, for Anpu, the Guide. The second was a lapis lazuli for Asar. The third was an azurite/malachite for Isis. Each of us took a little of her pain, and gave back peace and healing.

Then I called our Osiris priestess and put her hand in Barbara's, telling Barbara to remember the feeling of that hand and to look for this priestess's beautiful face when the time came. We continued with our regular ritual, and by the end of it, we were all laughing, including Barbara.

Two weeks later, Barbara crossed over, and our Osiris priestess led her. Did our healing rite fail? I think not. Her last two weeks of life were of higher quality than they might have been otherwise with less medication necessary and better sleep, and she left a pain wracked body without fear, led by a loving hand, accompanied by our beautiful sister, Priestess of Asar.

If you can understand and accept the above, you can accept and love the Lord of the Underworld. The important thing to remember is that the Lord of Death is still the Lord of Life, one who has experienced death and rebirth. When we die, He greets us, shows us what we have learned and have yet to learn, and gives us again to the Goddess, who gives us birth once more.

Loving the Lord of Life makes it not only easy, but necessary to love the Lord of Death, for the dead are also the unborn!

Ruling by his side, the Lady Aset, Sister, Wife, and Queen, Mistress of Magic, perhaps the most beautiful Goddess of all. Queen she was, and mighty in power, blinding in beauty, and loving beyond all human understanding.

Aset (Isis)

Seek you starlight that sings?
Seek you magic with wings?
Would laugh and then cry?
Seek you joy? Seek you joy?
Seek you love without end,
Maiden, Mother, and Friend?
Come with me, I will show you my Lady.
Would your spirit unfold,
Seeking wisdom untold?
Would you look on a beauty
That's blinding to see?
Are there worlds you would know?
Seek you power to grow?
Come with me, I will show you my lady.

This Lady is the most difficult for me to write about. "What?" you say. "Everyone knows about Aset. How can it be hard to write about Her?"

It is difficult because she is my Lady. I am Her Priestess. I have dedicated all my life to Her and the work She wants me to do. She came

into my life and brought with Her purpose, direction, and meaning. You'd think that would make it easy to write about Her, but it doesn't. I can find no words that will do Her justice, no dictionary or thesaurus contains them. I will never feel I have succeeded in showing you Her Beauty, Her Magnificence, Her Power, Her Splendor, Her Love.

Who is She? Mother, Worker of Magic, Creatrix, Queen, and Sister. She is usually portrayed in one of three forms: wearing the Solar Crown, the throne that is Her name, or Her winged form. In Egypt, She was the epitome of loyal wife, mother, and ruler.

Don't let the term "loyal wife" confuse you. We are not talking about the "little woman," or the woman behind the man who has no place of her own. Aset's status was and is equal to that of Asar. When he traveled to teach the rest of the world, Aset ruled Egypt.

In our tradition, the Lord and Lady are given equal honor. Both Aset and Asar ruled Tamera. Both are the height and heart of our coven. Those who had lost a loved one appealed to Aset for comfort, for She knew their pain. Those who had suffered because of love reached out to Her, as I did, those many years ago, for She understood. She defended her son against everything from scorpions to Set. Parents appealed to Her for protection for their children. Those of any age who felt the need of a nurturing Mother turned to Her. I know. I have, and She held me.

My friend Willie, also a priestess of Isis, shares yet another aspect of Isis with us, the Goddess as friend.

> I had been pagan for a couple of years. Like a good Christian turned Pagan I worshiped and revered my Goddess from afar. I meditated, prayed, lit candles to Her, but there was nothing personal in our relationship. One day I fell, nothing serious but bruises and lots of aches and pain. That night I just couldn't find a comfortable position to sleep. Finally, in desperation, I cried out, "My friend, please help me!" I heard laughter that held all the music of the spheres and a gentle voice full of mirth saying, "It's about time you called me

friend." A healing warmth filled by body and my pain was gone. I was able to fall asleep and when I awoke, so were all my bruises.

Isis had let me stumble around for a couple of years until I realized that a relationship with Her is very much in-your-face personal. She doesn't want to be adored from afar, She wants to be a part of your daily life. To serve Isis you should not be on a level where you are removed from Her as an untouchable Deity to be petitioned and adored from afar, but as energies that are lived with, loved with, and laughed with on an intimate, daily basis. Since then she has been my best friend and confidant.

It is often said, usually ruefully, that the Gods have a sense of humor. Willie has certainly learned that Isis does!

Isis also loves to laugh and has a great sense of humor. A few years ago, my best friend asked me to dedicate his home to Isis. Several nights later I did the dedication and while we were meditating I looked up and there was Isis walking in through the door with two suitcases. She winked at me and said, "I'm here!"

This Lady has so many facets. She performed the greatest act of magic: She gave new life to her murdered husband, at the same time conceiving their son, Heru. There are many paintings of Aset hovering over Her Love's body, fanning the breath of life into Him with the wings of a bird.

Some writers call this bird a swallow, some, a kite. I suggest another possibility, the African swallow-tailed kite, a relative of the hawk. Like the hawk and the vulture, the kite is a captor, possessing talons that grab and hold. I can hear you now, "Sweet lovely Aset, symbolized by a predator? How can you?" I can, and do.

First, let me remind you that we are the animal kingdom's most voracious predators, and have no room to criticize others. Second, all life feeds off other life. The bird of prey hunts down its food and kills it. So does a swallow, although its prey is usually an insect, so to some, that makes it all right. An insect, even one we don't like, is still live prey.

The kite gives a feeling of strength I do not find in a swallow. Aset is not a Southern Belle who gets the vapors when things become difficult. She is the epitome of woman, strong and powerful, as well as beautiful.

Her name, Aset, means "throne," one of the symbols of a ruler. Without a throne, a king is not a king, nor a queen a queen. Without a throne, a seat, we stand alone on our two fragile feet. In a chair, we are stable, supported, steady, held. It is Aset who can make kings and queens of us, lift us heavenward.

The crown she often wears is called a "solar crown," or "horned crown." (You'll see Het Heret wearing it, too. Aset usually has the vulture headdress on as well, while Het Heret does not). The curved horns represent not only the cow, a Mother symbol to the Egyptians, but also the horns of the waxing and waning Moon. The disk in between, called the "solar disk," does represent a sun, but not our Sun. It represents Sirius, known as Sopdet to the Egyptians, and Sothis to the Greeks. Sirius is called "the sun behind the Sun," the source of its power. It is to our Sun, some say, as our Sun is to our Moon.

Sirius is the brightest star in the sky and is easy to find, most of the year. Locate the constellation Orion, usually identified by the three stars that make up his belt. You'll notice the third star to Orion's right is just a little off line from the other two.

Start with the star farthest to your right (his left) and draw a line through the middle star. As you continue past (not through) the third star, you will find Sirius. It is, as I said above, the brightest star in the heavens. If there is something brighter up there (besides the Moon), it is a planet or possibly a satellite.

Legend has it that this star is the home of Aset. Another legend has it that Aset and Asar went to Sirius after They left Earth.

Our coven, Sothistar, is, of course, named in honor of that bright Sun. It is our inspiration, a physical symbol of our goal in life. We seek to be bright and shining for Her sake, in Her honor, and to Her Glory. For us, it is as much a symbol of the Goddess as is the Moon. Sirius is a double star. There's a subject for meditation for you!

I use two stones for Aset. The first is azurite. It was a very precious stone in Egypt; its use was restricted to priests. The finest pieces look like blue-banded malachite. As a matter of fact, azurite and malachite are often found together.

Another stone is chrysocolla, a beautiful stone of blue and green. Both of these attributions are the result of meditation. In contact rituals or other meditations, we often ask the God or Goddess we are communing with if there are special stones (or incenses, or chants, etc.), we should use as His or Her symbol.

How do you use a stone for a God or Goddess? We often give such a stone to someone as a symbol of that deity. If a special work is done that applies to a particular deity, the right stone, charged for that purpose, would be that much more effective.

The Romans fell in love with Aset, and took Her worship home with them, spreading Her fame even farther. A temple of Aset has been found in England. Statues of Aset nursing Her son, Heru, may have inspired the many pictures of the Madonna and child that came later.

A small problem with using the Tameran Gods in our culture was the lack of a sea deity. The Romans, however, saw Aset as a sea Goddess, and held an annual ceremony in which their ships were blessed by the Goddess.

Not everyone saw Her in Egyptian style or dress. A beautiful description of Her can be found in Apeleius' *The Golden Asse.*

Many people then (and now) saw Her as I do, the Goddess, the Lady in whom I find Nebet Het, Bast, Het Heret, Morrigan, Rhiannon, Freya, and all the other Ladies upon whom we have called over the centuries. When we call upon Her in Sothistar's rituals, we are calling all the Goddesses, all the many aspects human-kind has given form to, all the names by which the Lady has been called over the centuries.

Although I will probably never feel any of my words will ever do Her justice, I have found the words of another that are worthy of her.

ISIS

"She lives in the endless murmuring of the sea or streams; gleams and sparkles in the sheen of stones; laughs or whispers in the rustlings of leaves and dwells in the glow of sunlit things or the soft, silent shadows of the night. She is night and her children are the stars. She is Twilight . . . the Opening Between Worlds . . . and quiet becomings and growth in the secret recesses of the Earth. She lives in love, laughter, wonderment and delight in women and men and can be found in anything that helps bring one to see Her realm and sway . . . existence . . . as a 'beautiful festival of heaven and earth.' She dwells in the sky as the silver sheen of the Four Fold Moon and its pale quiet light; She is the spiny coolness of the air and the refreshing caresses of soft winds. She is the stark, gaunt majesty of the mountains and the green softness of hills; She dwells in the well-springs of the self where one goes to draw nourishment and strength for one's being. She lives in the sustaining and nourishing qualities of what one drinks, eats, or breathes, offering and giving of Herself to preserve one alive; She is the sustainer of souls and the spirit of quiet, relentless sureness of self; She is the Mistress of Mysteries and a lamp in the darkness to all who would seek Her and learn of Her ways. She can be as cold as ice and yet burn like fire as She seeks to help bring all to wholeness, completion, and transfiguration. She is the Womb of time and Being and all dwells in and as part of Her. Formally, She is the August Dweller at the Threshold, Mistress of the Luminous Darkness, Mistress of the Fields of Heaven, Lady of Words of Power, Swift

Huntress of the Soul, Throne of Being, the Splendid Light Who Veilest in Brilliancy, Dweller in Stillness, Lady Who Opens the Year, Lady of Abundance, Lady of the Fields, Lady of the West, Lady of the Mysterious Peace, Creatrix of Green Things, Queen of the Great House, Lady of Wild Things, Lady of the Dawn, Mother of the Golden Heru who Answered for His Father, Wife of Asar Millions of Years, Healer of Broken Dreams, Protector of Anpu, Lady of Silver, Lady of the Endless Quiet Light, Opener of Life, Lady of Silence, Beloved in All Lands, Divine One, Only One, Greatest of the Goddesses and Gods, Greatest of the Dwellers in Nun, Female Ra, Female Horus, Eye of Ra, Lady of the New Year, Maker of Sunrise, Lady of Heaven, Light Giver of Heaven, Lady of the North Wind; Queen of Earth, Most Mighty One, Queen of the North and South, Lady of Warmth and Fire, Benefactor of the Other World, Lady of Life, Lady of the Green Crops, Lady of Bread, Lady of Beer, Lady of Joy and Gladness, Lady of Love, Maker of Kings, Daughter of Geb, Daughter of Neb er Tcher, Child of Nut, Wife of the Lord of Inundation, Giver of Life, Goddess of Fields and Lands, Goddess of the Harvest, Mistress of Silence, Great Lady of the Other Worlds, Hidden Goddess, The Power of the Nile, Fertility Through Waters, Goddess of the Gods' Food, Transformer of Bodies into Bodies of Light, and Producer and Giver of Life. She dwells in the depths and heights of every being. If you call to and from them, She will answer you. If you prepare a place within your heart for Her to dwell, She will be living within you. So will all the other Goddess and Gods."

Ron Myron, Church of the Eternal Source
First printed in Khephera, 1975

Beloved was Asar, beloved was Aset, but Set, their brother was not beloved by many of the people. They did not understand that his work—that storm was as necessary to life as peace, that breaking down was as much a part of nature as building up. Many did not see His Glory.

Set

Comes the desert wind!
Comes the desert storm!
Comes the Lord of all whose time is at an end!
And when the storm has passed
The temporal will be gone.
Only the eternal shall remain
In his wake.
Seek you now to grow?
Seek you now to change?
Seek you to be one with all eternity?
Stand and face the winds
And when the storm has passed
Only the eternal will remain
In his wake.

If you are at all familiar with Egyptian mythology, you will realize that I'm telling you the story of Aset and Asar. If not, you are about to see things that will portray this God as a murderer.

Bad, nasty, evil Set! An Egyptian Satan! Now you know, as a good Pagan I can't accept that. We have no need for evil Gods.

There must be more to it than that. Myths *mean something* beyond the story.

I confess to you, I don't yet know the meaning of every part of the myth, but I do understand what Set represents. I've tried to include as few qabalistic references as possible in this book, because this text isn't about Qabala, but I can't avoid it here. I hope this discussion will make sense even if you don't have knowledge of the subject, but if you are interested in some background information, please consult *The Witches Qabalah* (Weiser).

In this story, Asar represents Chesed and his forces as the benevolent king, the king who nurtures civilization, who is patron of the arts, and who teaches agriculture to his people. Set represents Geburah and its energies: the warrior king, wielder of the sword, and the surgeon with a scalpel. Both are necessary for balance.

Another interpretation would be to view Asar as the grain and Set as the harvester. The grain is cut, falls, and is scattered. Nurtured by the Air (Aset) and nourished by the Water (Nebet Het), it takes root and is reborn.

Set wasn't always considered a villain in Tamera. He was originally a desert and storm God. At various times throughout the beloved land's history, He was honored greatly, and not as an evil God.

Even in a country as apparently enlightened as Tamera, there were people who did not understand. There are many, even today, who feel any event or experience that is painful or difficult must be the result of evil.

Astrologically, the lessons Mars and Saturn have to teach can be very hard, very painful, and some still refer to these as "malefic" planets.

Pagans, however, have learned that the lessons are usually hard, and hard times are usually lessons. We have learned that the cycle of life includes death, and that death is necessary for rebirth. We have come to understand that breaking down is as much a part of life as building up.

Asar was the grain, and the grain must be cut down if it is to spring up anew. Aset gathered the grain, planted it, nurtured it, and gave it life again. That which Asar had to give was then given to the world.

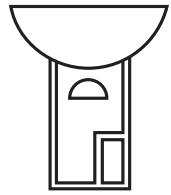
We may not like storms, but the Earth is often the better for their passing. The windstorms where I live are frightening, but when they pass, the air is clean, dead leaves are blown from the trees, and much of the dust and dirt is gone.

I have seen a pot, black with decades of use, made bright again by sand blasting. Without scouring pads, we'd never get some things clean.

That which Set takes away is never essential. He removes only the temporal, only the unnecessary, only the obstacles to growth. It is our clinging to those things that make the cutting away painful.

We cannot love and honor Asar without loving and honoring Set. He is not easy to love, but learning to do so can be a giant step forward in your growth. Once you have learned to accept Him, you will find Him glorious!

Set of the Red Hair, Lord of Storm, envied His brother the love of the people, and in His own home, Set found more reason for envy, for the eyes of his wife and sister, Nebet Het, gazed upon Asar with such love that Set became enraged.



Nebet Het (Nephthys)

I am the darkness of the womb
I am thoughtful silence.
I am the stillness of the tomb.
I am thoughtful silence.
I am the starlight in the night.
I am thoughtful silence.
Soft the sound of wings in flight.
I am thoughtful silence.
I am the chorus of the breeze.
I am thoughtful silence.
Whispered winds through limbs of trees
I am thoughtful silence.

—Carol N. Hart

This lady appears in many wall paintings and is mentioned in many writings, and yet we know little about Her.

She is the sister of Aset and Asar, wife to Set, Mother of Anpu. Her name means "Lady of the House." She assisted Aset in the magical work done to resurrect Asar.

All this does not tell us who She is. When I determined to learn more, I was constantly frustrated. Book after book said little more than I've already written. So, I followed my own advice and used one of the methods I described earlier. I chanted, "Oh, Nebet Het, teach me of Thee." The following was the answer.

"Child, if you would seek me, seek me not. I am that which is not what it seems to be. By misdirection, do I teach. I am the unseen."

I work with Her since has shown me who She is, at least as much as I can understand. Her energy seemed familiar to me, yet was different.

She is the dark side of the Moon; not the dark of the Moon, the dark side of the Moon. It is there, it is part of the whole, it is an integral part of the Moon, and we never see it.

Who is She? Once, I said she was Aset, a lesser known side. But I've learned that all the Gods and Goddesses are so individual that I can no longer say that. Yes, they are closely related, they are sisters. In all I've learned about both ladies, I find them connected. Aset is the silver Moon; Nebet Het is the dark side of the Moon. Aset is magic; Nebet Het is mystery. Lecturing is an Aset form of teaching. Guided meditations are Nebet Het's style.

How can we learn more of Her? I don't know. I don't think you can reach for Her. I think She must come to you. I think She comes more often than we know. I think most of the things we learn indirectly are from Her.

In the movie *Karate Kid,* the young hero is taking karate lessons from an older man. He is given work washing and waxing cars, varnishing fences, sanding a floor, and painting a house. Each job had to be done with very specific movements.

When the boy finally objects, his teacher shows him that in the course of his performing the chores, certain movements had become second nature, movements that are a part of the martial art.

That's Nebet Het. When we suddenly realize that something we've learned has proved useful in a totally unexpected way, that's Nebet Het. When we discover we've learned something by some way other than direct study, that's Nebet Het.

Her Presence in a ritual can be confusing because it is so like that of Aset, and yet so different. (Some call her the Dark Aset.) I had a phone call the other day from a High Priestess of another coven who asked if we worked with this Lady. Upon my answering positively (or "Positively!"), she described an aspect they'd experienced in a Moon rite recently. The Lady had been indirect, independent, and the results of Her words and actions turned out to be very different from what was expected. "That's Her!" I said.

Although Asar and Aset are High Lord and High Lady of Sothistar, and those who reach Second Degree will be Their High Priest or High Priestess, members of Sothistar may also make special dedications at First, or thereafter.

Choosing (or being chosen by) a deity to dedicate yourself to can be a joyful experience, like being in love. But it should not be taken lightly.

With the approach of her First Degree initiation, one of our people was still unsure whom she'd make a dedication to, if anyone. She was drawn to Aset, but felt in her heart that wasn't quite right. She didn't know.

We did an aspect of Nebet Het in which I served as the vessel. As I/She stood in front of this particular student, I found myself unable to speak the thoughts that were coming to me. The thoughts were very clear—Nebet Het was claiming this woman as Her Priestess—but I just could not get the words out of my mouth.

After the ritual, we discussed the aspect and when the woman spoke, I learned it hadn't been necessary for me to speak. She and the Goddess had been having a conversation as I stood there and she now knew she would be a Priestess of Nebet Het.

You can call upon Nebet Het if you wish something to be hidden, especially if you can't secrete it anywhere. You can call upon Her to help you teach in Her Manner. Am I being obscure? It isn't deliberate, I assure you. It's the Nature of this Lady.

Because I am dedicated to Aset, I know I must learn to know this Lady better. I am spending, and will continue to spend, a great deal

of time learning about Her. The more I learn of Her, the more I love Her, and, as you know, loving a God or Goddess is always a joy.

It is said, in legend, that Nebet Het and Asar were lovers. Some say the Goddess deceived the Lord by taking on the likeness of Aset. Others say, Asar knew. And many say that Aset knew of the union, and in her boundless love, blessed the joining.

A child was born to Nebet Het, a child of hidden light, Anpu, Guardian of the Underworld, Guide of Souls; Anpu, the Observer; Anpu, the Jackal; Anpu, the Challenger.

Anpu (Anubis)

Do you dare to walk the hidden ways?
Do you dare to walk the hidden ways?
Do you dare to face the jackal?
Do you dare to face the jackal?
Do you dare to walk the hidden ways?
Do you dare to face the hidden truth?
Do you dare to face the hidden truth?
Do you dare to face the jackal?
Do you dare to face the jackal?
Do you dare to face the hidden truth?

Jackals: scavengers, night prowlers, altogether nasty animals, right? And you probably aren't going to listen to any talk about the necessity of scavengers in the scheme of things.

Did you know that jackals are as often hunters as scavengers? That they usually mate for life? That they have a very strong family unit? It's true. It is not unusual for half-grown pups to babysit while the parents are hunting. I've seen films of two young jackals taking on a hyena five times their size to protect their younger brothers and sisters.

Loyalty and courage are not such horrible qualities, are they? Instead, they set a standard often hard to live up to, a standard that can present quite a challenge.

Anpu is the Guardian, the Guide, the Challenger, the Dark Lord. To pass His challenge you must be possessed of courage. You must be ready to face Him steadfastly, or you will not learn the tremendous amount He has to teach.

Anpu is the son of Asar and Nebet Het. He assists His Father, the Judge, in the Weighing of the Heart, yet another challenge.

It is He who serves as a guide through the Underworld—jackals are very good in the dark.

I've gotten to know Anpu quite well. My husband and High Priest, Chris, is His Priest. Although Chris was chosen by Anpu rather than the other way around, the association is certainly appropriate. Chris has an unerring sense about people. If there is something wrong about a person, he knows it. He is the only person in our coven who can veto the entrance of a potential student. Chris was, for a long time, the Guardian of our coven. A priest of Anpu is most appropriate for this office. Future Guardians may not be Priests of Anpu, but they will certainly be required to have a personal relationship with this God.

According to some sources, the priest/esses of Anpu were the true-seers. We are told that lying was an anathema to this Lord.

Anpu is an observer, a reporter. In a meditation, He once said to me, "If you are afraid, reach out into the darkness. Feel the darkness gather around your hand, and I will remove you from your fear."

He does not remove your fear from you, but removes you from your fear, letting you step back and view it objectively, so that you can do what you must to handle the situation. If he removed your fear, you would not necessarily be able to do that. Lack of fear is not courage. There are times when not being afraid would be stupid. Courage is being afraid and going ahead and doing what you must. There is a big difference.

His stone is an apache tear, a form of obsidian that appears opaque until it is held up against the light. Its effects are somewhat gentler than

obsidian, but they can still be difficult to deal with; obsidian will tell you the truth, always, and we are not always ready to face the truth.

Some years ago, we had a teacher in our community who shared her knowledge about crystals and stones. From her, I learned most of what I know about the subject. It was she who taught us that obsidian must be worked with carefully and that not everyone is ready to work with it.

Naturally, lots of people were absolutely sure they were worthy and ready and mature, and they rushed out to buy obsidian balls without giving it a second thought. Some of them were ready, but most of them weren't. How do I know that? I could see the effects. Because they weren't ready, they didn't believe the things the stone had told them, and a lot of things happened in their lives to show that they were doing anything they could to ignore the truth.

We've worked with His protective aspect more than once. Our community had some problems with certain members sending out negativity. We needed to protect our homes and ourselves from that. With the help of Anpu, four of us charged some apache tears with a very special purpose: They were charged to rebound any negativity sent toward us, and to turn any negativity we might inadvertently send out into love and light.

We gave the stones to anyone who might be a target of the negativity. We all carried them and several were placed around various homes.

A week later, the woman we believed to be the source of the negativity started complaining that some opals she owned had become full of negative feelings. She couldn't understand it. (Three of those apache tears were in the pockets of people standing around her at the moment.) I learned later that she and her students worked for weeks to trace the negativity back to its source, to see who was sending it. Naturally, they failed, because she was the source.

If you are unfamiliar with the ethics of magical practice, you may have learned a thing or two from this story. We did not attack. That would have been a mistake. More than once I've believed the source of a problem was a particular person and I was wrong. If I had performed

a spell against that person, I would have been doing the wrong thing. We simply sent the negativity back to its source, and prevented any negativity from getting out. The woman received back only what she had sent.

Another protection we received from Anpu had to do with our home. We'd been burglarized several times, and were, understandably, a little tired of it. I took a suggestion from Murray Hope's *Practical Egyptian Magic,* and every day when I left the house, I would say, "Lord Anpu, please guard our home."

After about a month, as I was leaving the house, I repeated the prayer as usual, and heard very distinctly, "I'm guarding already!" From that day on, I simply thanked him for guarding us.

One possibility mentioned in Hope's book certainly occurred more than once at our house, and at the houses of others who have asked the same protection. Black dogs started showing up, not every day, but often enough to be noticeable, dogs we'd never seen before . . . and haven't seen since.

Although the jackal is the animal normally attributed to Anpu, and the one that is, as I have shown, most appropriate, there is some question among archaeologists as to whether this is correct. They see him as a dog, a wolf, or a jackal. When Anpu came to my husband in meditations, he came as both jackal and wolf.

There is another deity, Apuat, portrayed exactly as Anpu except that He is colored gray instead of black. He was the High God in a city the Greeks called Lycopolis, "City of the Wolf." Both jackal and wolf have undeserved reputations. Although I love the jackal, you might be more comfortable working with the wolf first. As a note: when you are doing magical work or meditation with any animal, you should first learn everything about that animal, not just symbology connected with it, but everything you can learn about it in its day-to-day life; its food, habits, and prey.

You have nothing to fear from Anpu if you are ready to walk the hidden ways, if you are ready to face the hidden truths, if you have courage. Passing His challenge is reason to be proud. If you are not

yet ready, however, there is no reason to be ashamed. You will always have another chance.

And when you are ready, and do pass the challenge, you will make an amazing discovery: Anpu isn't black and snarling at all. He is shining gold!

Set could bear no more, and the Lord of Storm conceived a plan. He called to his presence the craftsmen of greatest skill. To them he gave this order: Build a sarcophagus suitable for the body of a God. Build it of the finest woods, inlay it with the most precious jewels, gild it with the purest gold. Build it, he ordered, to the exact dimensions of the King.

When the sarcophagus was completed, Set held a banquet in Asar's honor. There was music, and dance, and a glorious feast. When the feast was over, Set announced a contest. He revealed the glorious sarcophagus, worthy of a God, and proclaimed to whosoever fit it exactly would receive it as a gift.

One by one, those at the banquet lay down in the coffin, and one by one each rose again, for all were too tall, or too short, too thin, or too fat, too narrow of shoulder, or too wide of hip.

The last to enter the sarcophagus was Asar, Lord of Tamera. He had only time to discover the perfect fit when Set and his henchmen fell upon the sarcophagus, closed it, and sealed it with lead, imprisoning the King.

Together, Set and his conspirators carried the coffin out of the banquet hall, and hidden by the dark of night, took it down to the river and placed it in the water, where it floated away into the dark night.

Word came to Aset of the death of her Lord and Love, and she cried out in pain. As was the custom, she tore her hair, rent her garments, and mourned.

Mourn, my country, mourn,
The King is gone. The King is gone.
Weep, my country weep, for the King.
She called out to her sister, Nebet Het,
who mourned with her.
Mourn, my sister, mourn,
Our brother's gone, our brother's gone.
Weep, my sister, weep, for our brother!
Together they cried out in grief to their mother.
Mourn, oh, Mother, mourn,
Your son is gone! Your son is gone.
Weep, my mother weep, for your son.
And Nut added her voice to theirs as they called
to the land of Tamera.
Mourn, beloved land.
Our Lord is gone, our lord is gone.
Weep, Tamera, weep, for our Lord,
For my son,
For our brother,
For my love.

The grieving Goddess searched, and in the land of Byblos, found her Lord. Hiding the body in the swamps, Aset sought assistance. In her absence, however, Set, hunting in the swamp, discovered the body. In a furor, he dismembered the corpse of his brother, and with his godly strength, scattered the pieces throughout the Earth.

Returning to the swamp, the Lady of Magic beheld an empty sarcophagus, learned of Set's actions, and set out once more to recover the body of her husband, this time piece by cherished piece.

She traveled the world she knew, and worlds she did not know, and one by one, she retrieved the parts of her murdered Lord. At the site of each piece she recovered, she built a temple to the glory and remembrance of her King, that all in that country would know, remember, and revere Asar. All she found, all but one, and that she replaced with a member carved of sacred sycamore.

She took the body of her husband back to the beloved land, hid it once again, and sent out a call for help.

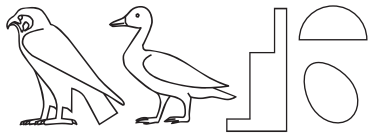
Nebet Het came, and her son, Anpu, and Nut, Mother of the Gods.

Wife, sister, son, and mother gathered together to perform a rite that was to be reenacted through all the ages of the beloved land.

Gently, they assembled the body of Asar. With the sweetest of herbs, the most fragrant of spices, they perfumed it; in the finest of linen, they wrapped their Lord. Then Aset and Nebet Het stood, one at the foot and one at the head of Asar, they called to their brother.

Come back, come back,
O beautiful boy.
Come home to those who love thee.
Come back! Come back!
Beloved of all,
To those who wait in mourning.
Come to thy sister, come to thy wife,
And bring the joy back into life!
Come to thy house
And ease the pain
Oh, let our tears not be in vain!
Come back!
Come back!
O beautiful boy.
Come home to those
Who love thee, who mourn thee, who call.

But Aset was Mistress of Magic, and she had further work to do, further spells to cast. Her power was great, and made greater still for the longing she felt for her Lord. Chanting her ancient magics, she transformed herself into a swallow-tailed kite, spread her wings, and hovered over her husband. Performing the greatest enchantment of all, she brought life anew to Asar, and at the same time conceived their son, Heru the Younger, Heru the Hawk, Heru sa Aset, sa Asar.



Heru, sa Aset (Horus, Son of Isis)

Heru! Heru!
Young Lord, Bright Lord, Heru!
Heru, Heru.
Lord of Morning, Heru!
Heru, Heru.
Born of Aset, Heru!
Heru! Heru!
Son of Asar, Heru!
Heru! Heru!
Hawk of Heaven! Heru!
Heru! Heru! Heh!

Child of Aset and Asar, conceived after Asar's death, Heru has many aspects. He is pictured as a youth with his finger to his lips, as a hawk wearing the double crown, and as a man with a hawk's head.

More than one deity was symbolized by the hawk, and I have no trouble understanding why.

I live on a hill overlooking the San Fernando Valley. One of the delights of living here is the variety of birds we didn't see when we lived in the valley. Instead of pigeons and sparrows, we see quail, roadrunners, mockingbirds, ravens, owls, and, of course, hawks. The majority of them are red tails, but now and then we see a glimpse of a kestrel and more often we hear that little hawk proclaiming its own majesty.

My desk is near the patio door and I can look out over the valley. Many times, I've totally lost track of my work because I glanced out and saw a hawk, hovering in place, or soaring across the sky. I swear by all that is holy that I saw one perform a chandelle (a specific flying stunt usually performed only by airplanes) twice! I have witnesses!

I've been known to pull over to the side of the road to watch hawks. There is something about their beauty and power that enchants me. I call to them with my love, and sing "Heru!" hoping they'll hear and know my feelings. I am exulted in their presence and lifted away from the mundane world. I long to soar with the hawks. I thirst for their freedom, their strength, their speed, their vision. Oh, yes, it is very easy for me to see in the hawk an image of the God.

My friend, Rick, who is dedicated to Heru, shared his experiences with me.

> My first encounter with my Father, Brother, and Friend Heru was when I was 16 years old. Although my Lord did not come to me in form, name, or His specific Aspect, He did come to me in the form of an epiphany. That was the time that I discovered that I was not failing the deity by my strange forms of devotion, my observance of the natural cycles of life and connecting them with the deity. I saw the principles of Union of the polarities, strength of conviction, and devotion to truth. I mean that I felt those things in my worship and work. That the work I was doing during my periods of petition (prayer) and meditation were the highest forms of practices in the Craft.

Fifteen years later, I had developed my Craft and my choice of spiritual path. I was coming of age during a very dark period of life and wondering about my future as many people do during their more formative years. It was amazing that I could find a place to sit quietly and just be there. I found that place emotionally while inspired to sit at the very edge of a cliff at the Grand Canyon in Arizona. A bird of prey (although not a falcon) that today I am convinced was a direct representation of Heru flew toward me at eye level. I was able to maintain a state of consciousness that allowed me to observe the bird physically and, on another level, join the bird in flight. It was the most awesome experience of my life. That moment, sharing the cool uplift of the air and the warm Sun shining on us all.

It was then that Heru showed me the beauty of life—its awesome splendor. He made it clear that He is the Sun God. His reign is one over the two Realms because the balance tipped in his favor. And he united the two Realms and made them one. Two always make one. That was his gift to me: a personal lesson that brought much clarity to me.

And when I was having trouble dealing with my mother's ill health just a few months ago, I shared my passionate distaste for her suffering with the Gods. Over the years I have developed a sincere friendship and love of the Aspects, so my dialog with them became less formal.

When I succumbed to the natural human emotion of anger He came to me again, with his brother, Anubis; his Mother, Isis; and his Father, Osiris. I was reminded again of the time we flew together: the heat of the Sun and the cooling wind under our wings. I thought,

after having that visit, that it is the management of my emotions, while not denying them, that makes the passing grade and the stuff of our world come into focus.

Rick's prayer to Heru is one we can all use.

Heru, your light shines brightly over the mysteries. It is only for us to open our eyes and focus on them for us to learn and understand. So mote it be!

Both the peregrine falcon and the kestrel bear eye markings, which are said to be the source of the well-known Eye of Horus. They are used not only to represent Heru, but as a protective symbol as well. Hawks have incredible eyesight and can spot a mouse running through a field from hundreds of feet in the sky. When a hawk "stoops" feet first to capture its prey, it can go at speeds of more than 30 miles an hour.

Are you feeling sorry for the mouse? Am I going to have to give my lecture on predators again? I won't do it. I've already done so, at length, in the section on Aset. You must understand that predators are a part of life. You are a predator. Many of the world's most magnificent animals are predators. One of the reasons I feed the various sparrows and finches that live in my area is the hope that they'll provide food for the hawks and owls. If you don't like that, I'm sorry. If you've ever communed with a hawk, I don't think you'd care what they eat.

Heru is the God who is most easily reached because He symbolizes the deity within. As the child of the God and Goddess, He represents each of us. If you ever have trouble contacting any deity, start with Heru, become the hawk, and soar to the heavens. From there, it is a simple matter to reach other Gods.

Heru is also known as the Avenger, referring to the battle He fought with Set to revenge His father's death and reclaim His father's throne. (The harvested grain springs anew.)

For us, He represents the Dawn and the Spring, both new Suns.

I often speak of Gods and Goddesses who are impersonal, who are not so much interested in the temporary, this lifetime you as in the eternal you. Heru is not one of these, He is a very personal God. How much more personal can you get than a God who is you?

Do you wish to know this Lord? Then look inside your own heart and find the hawk that soars in the vast spaces that are inside you. Find the hawk, find the glory that He is, and you will find the glory that you are. You will learn how to fly.

Heru grew to manhood and challenged Set, who had occupied the throne of Tamera. A great battle took place, witnessed by all the Gods and Goddesses known to the people of the beloved land. Among them were those who have no other part in this story, but, because we love them, cannot be ignored.

There was the Lady of Malachite, Patroness of the Arts, she of the Horned Crown.

Het Heret (Hat Hor)

Roots, reaching into the earth,
Down to the depths of the earth,
Life springing from the world's heart
My Lady Het Heret, Thou art
Trees, reaching up to the sky.
Trees, with their limbs in the sky,
Stars nestled sweet on Thy bough,
My Lady Het Heret, art Thou.

The first feeling you get from Her presence is that of strength; not rock-hard immovable strength, but that found in nourishment, in an eternal never-ending source of life itself.

The Tamerans symbolized this by depicting Het Heret as a cow, or, when she is in human form, with a crown bearing horns.

In meditation, I asked Her what stone should be used to represent Her. She said, "Hold a stone in your hand. If it says to you 'eternity,' if it says 'strength,' it is my stone." If any stone says that to you, it will work, but for me, there is a specific one: malachite. And as I found out later, Het Heret has been called "Lady of Malachite."

Many of the arts belong to this beautiful Goddess, but not all. The ones that do may be any art form, if they come from the "well springs of the soul." (The words are Hers.) This would seem to me to include most inspired works in any form of expression and any work that expressed a heart-felt emotion.

"Het Heret" means "House of Heaven," or "House of the Sky." You will also see Her name spelled "Het Heru," which translates as "House of Heru." I prefer the first. If one uses the second, however, I believe it would refer to a God known as Her Ur (Horus the Elder), rather than Heru, son of Aset and Asar.

A symbol often connected with Het Heret is the "menat," a necklace of several strands of beads gathered into a counterpoise. This is often shown being carried rather than worn, as a Catholic might carry a rosary. In at least one picture, a priestess of Het Heret is shown wearing the necklace, lifting the front as if to offer it to the Goddess.

Most of my references refer to it as a symbol of happiness and/or a symbol of divine healing. Very little else is said.

Archaeologists are probably very nice people, and no one can deny the value of the work they do, but they might miss something because they are not following a magical path. (If you are an archaeologist following a magical path, I apologize.) I've found that most of the ideas we've gained from study and meditation do not so much contradict what the scholars and archaeologists have said, but amplify it.

My meditations on the menat have resulted in two things the menat could symbolize.

If you have ever worn a heavy necklace or pendant, you know how the weight is felt against the back of your neck, and can appreciate how much better it would have been if you'd had a counterweight. Instead of all the weight being held by your neck, the necklace would sit on your shoulders: it would be *balanced*.

The Craft, qabalism, ceremonial magic—many paths recognize the value of balance in everything. Happiness can be the result of balance in your life. The first thing you do when you are performing a healing on someone is to balance the energies of his or her body.

Het Heret possesses many attributes that seem to be in opposition—Tree Goddess and Sky Goddess, Fertility and Music—but what She truly represents is balance in all things. Her Strength reaches from the depths of the Earth to the farthest reaches of the stars.

My meditations have produced another reason for the menat. The counterpoise was usually smaller than the beads in the front, and even if the size matched, the counterpoise was hidden in the back. This makes me think of all the hidden truths, all the Mysteries that cannot be taught, written in books, or told in lectures. They are every bit as important (have as much weight) as the things that can be learned in normal ways.

Whether the menat had this meaning for the Tamerans, I have no way of knowing. I do know this feels right in my gut, and that's often the only way I know to judge the rightness of anything. Because it feels right, the menat has these meanings for us in Sothistar. Whether held or worn, presenting the menat and all its hidden symbolism would be an offering of your efforts to strive toward balance and/or to seek the hidden knowledge.

I call upon this beautiful Goddess when I am writing a song or a poem, and even when I'm writing books. My writing needs soul-deep inspiration if I want my words to reach others deeply. (I am calling upon Her now.)

When we dance in a ritual, especially for the purpose of raising power, our feet strike the Earth giving energy to it, and energy rises in response, filling us, adding to our own energy, until we are ready to send the power where we will, to heal or teach or help. From the depths of the Earth, through the sky as we send that energy to its goal, all of that is Het Heret. She is a glorious Lady, but then all of Them are!

Also attending was the Cat Goddess, Dark Lady, with eyes of golden Flame.

Bast

Lady of the midnight fire,
Maubast.
Grant to us our heart's desire,
Maubast.
Lady, if you will it so,
Help us learn what we must know
If our spirits are to grow,
Maubast!
Cat with eyes of golden flame,
Maubast.
Hear us as we call thy name,
Maubast.
To our waiting hearts appear
Hear us calling, Lady, Hear!
Might Goddess be ye near,
Maubast.

You will often see this Goddess called "Bastet." This comes from a writing custom of the Tamerans. When a symbol such as the one above represented the whole name, they would repeat the final

letter of the name. Thus, Bast is often written with the symbol above followed by a half circle, the "loaf," representing the letter "T."

It is possible for you to skip this chapter and learn of Bast all by yourself. You can do so by using a chant I received from Her in meditation. It's very simple, there are only two words. MAU BAST. (Mau is the Tameran word for "cat.")

The words are chanted in a monotone, with the sound of each letter drawn out as much as possible:

M M M M M M M M A A A A A A A A A U U U U U U U U B B B B B B B B A A A A A A A A A S S S S S S S S T.

My coven has used this on several occasions and it has never failed to result in Her Presence, in cat form and about 18" tall.

I spoke earlier of a mantra meditation I did on Bast and promised I would give further details. As I said, I was chanting, "O Lady Bast, teach me of Thee," when I heard in my head, "SILENCE. . . ." I stopped my mental chant and tried hard not even to think. I heard, ". . . is my name. In silence shall I be heard."

For a time, I simply noted the feel of Her presence. That feeling was probably not what you would have expected, for Bast is not a cuddly kitten or an affectionate house cat, She is a Dark Lady.

In the Craft, Dark Ladies are usually referred to as Crones or Hags. Often, they are portrayed as old women, but Crones, Dark Ladies, are not necessarily old. In our hallway we have a glorious picture of Hecate in which the Lady is pictured as young and voluptuous, and every inch a Dark Lady.

They are found in many traditions, in many pantheons. Among the best known are Hecate, the Morrigan, and Kali. If I say that I love and adore these Ladies with all my heart, what is your reaction?

Are you horrified? Are you frightened? If I started to invoke Hecate, would you run from the room? Do you think They are evil, mean, and nasty?

If you do feel that way, you are certainly not alone, but if you continue to feel that way, you'll never learn much.

Those who refuse to deal with the Dark Ladies (and Dark Lords) are usually those who feel any event that is difficult or painful is bad, and evil. They are mistaken.

Where is it written that all your lessons are easy ones? The important ones never are! Never!

Problems that are easily solved are easy because you already had the knowledge to solve them. *Hard* lessons require learning—that's what makes them hard!

The most difficult of these lessons come from Dark Ladies and Dark Lords. Mother Goddesses will teach you table manners. They will hold you and comfort you, and when you make a mistake, They will stroke your hair and say, "My darling, perhaps you should consider that you might have handled the situation another way."

Dark Ladies will hit you on the head with a 2 x 4 (just to get your attention) and say "Hey! You screwed up! Fix it!" They will not coddle or baby you. They *will* call a spade a spade, and they *will* tell you the truth, whether you want to hear it or not, and they will teach you the Mysteries of the Universe!

The most fascinating thing about these Goddesses (and Gods) is the devotion They inspire in those who come to know Them. If you come to know any of Them, you'll understand, and the devotion you feel will be inspired by love, not fear.

To get back to Bast, and my experience with Her. I realized very quickly that I was dealing with a Dark Lady. I had been asked once what Goddess of another pantheon would I compare Bast to, and out of my mouth came, "Hecate." I asked Bast if this had been accurate.

"Yes," came the answer, "but I am golden, where She is silver." Hecate is lunar; Bast, solar.

I then asked if, as we believed, the cat was the proper animal to connect with Her. Again, She agreed, but pointed out that it was not the domestic cat, but one I have heard called a "jungle cat." (Very probably one of the African wild cats, possibly *felis capensis*.)

When I receive information in such a meditation, I do not accept it as fact without verification. I make a note of it, and either research,

where possible, or wait and see what surfaces later. My research revealed that the domestic cat was not known in Egypt until the 12th Dynasty. If you will look at the statues from earlier dynasties, you can note the differences: longer ears and longer legs, for example.

The Lady said one other thing on the animals that are connected to her. Almost as an aside she said, ". . . except in another land, where it is the wolf." I later learned of a legend in which Hecate shape-changed into a wolf.

There are reasons why animals were chosen by the ancients to represent the deities. Consider the cat for a moment. Some people don't like cats. (There was a time when I didn't.) An adult cat is aloof, and chooses the time when, place where, and recipient to whom they bestow affection. You can be honored when a cat is affectionate to you. No one owns a cat. Cats are swift, silent, and deadly to their prey, yet they are warm and loving mothers, and very protective.

We once called upon Bast, using the chant described earlier, to ask Her help. Some sub-humans had tied a firecracker to the tail of a friend's cat. The poor animal was in pain, and so terrified that he would not come out of hiding to let his owners treat the injury. We were outside, when the Moon was dark, as we chanted. At the same moment, we all became aware of a darker area in the surrounding darkness. What we saw/ felt was about 18' of cat, and lots of teeth and eyes. The first words out of my mouth were, "Wait a minute, Lady! We didn't do it." We were extremely glad we hadn't.

What does this say about Bast? Although she is a Dark Lady, she is also a Mother Goddess; loving and protective. She is not, however, a "Mommy." Her children are as quickly corrected when they misbehave as they would be protected when they wander into danger. When she is in Mother "mode," however, she has been known to purr!

Bast, in Her human body form, is often shown holding a sistrum. Because of this, she is sometimes considered a patron of the arts. Her response to my inquiry about this was that the arts belonged to Het Heret. The sistrum was used to get Her (Bast's) attention.

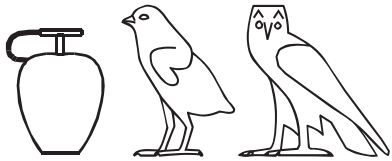
This fits in with my feelings that the animal-headed, human body form originally represented a priest or priestess. If this is indeed the case, the clothes such a figure would have been wearing would have been red, for a priestess of Bast was often called "The lady in the red dress."

The stones we use for Bast are obsidian and a type of citrine (cat's eye or tiger's eye). The various types of obsidian are often found connected with Dark Deities, because working with it has the effect of reflecting truth, whether you want it or not, whether you like it or not. The other stones, of course, reflect Her eyes.

We call on Bast for any work that involves cats, of course, but she is more than a Cat Goddess. You can call upon her for protection or guidance. (Remember, She'll tell you the truth, even if you don't want to hear it.) The cat's ability to strike with claws extended or retracted symbolizes two possible courses of action. You can ask her what course to take, if any.

Do not fear what Bast or the other Dark Ladies and Lords have to teach you. Magical paths are those on which we seek truth and growth. You will always get that from Them, especially if you are willing to learn what they have to teach.

The mighty and gentle lord, Khnum, also observed the battle.



Khnum

Hear the sound of the potter's wheel,
As it spins! Khnum!
See the clay on the potter's wheel
As it spins! Khnum!
Feel the hand of the mighty Lord Form
the seed to contain a soul.
See the soul join the wheel of life,
As it spins.
See the soul on the wheel of life,
As it spins. Khnum.
Birth to death on the wheel of life,
As it spins. Khnum!
And with death we are born anew
While the vessel that's tossed aside,
Will return to the potter's wheel
As it spins.

Perhaps the smith gods of other pantheons are more impressive, but I'm very fond of this God portrayed as a flat-horned ram; this gentle potter who forms our bodies on His wheel. The wheel spins,

and firm pressure forms the blob of clay there into the seed that will become a body. The spirit enters and we begin another incarnation.

Lest you believe that my fondness for the Divine Potter denotes a reluctance to undergo the purification under the smith's hammer, let me remind you that before the clay is ever formed, it is pounded, again and again, impurities removed and air bubbles smashed. You cannot make light of the heat found in a kiln, either.

When we called Him in meditation by chanting His name, the "um" sound it creates becomes the sound of His wheel, spinning. The first thing I saw in this meditation was the top of the wheel, and on it, what I believe was the Earth. Huge hands came into my sight and began to manipulate the sphere on the wheel. As I watched, a human body formed there.

The Tamerans believed Khnum created the Gods, created the Cosmic Egg from which all came, and, of course, created the bodies in which we live. He creates our bodies by creating an egg that he formed on the wheel and then it is placed in the mother's womb, to grow in its "natural" course. You might say that what He creates is the combination of chromosomes that will result in your body, among other things.

This God does not desert us once the egg is planted.

With the Goddess Hekat, he assists at our births. He does not create our spirits, our "selves," only the vessel in which we will live for this lifetime. If that vessel is broken or destroyed, he feels regret, but will take the shards and rework them into new creations.

He knows that the vessels are temporary, and does not mourn at their destruction. That which is held in the vessel is eternal, so he spins the wheel, and begins to form new bodies for us, and for others.

You can pray to Khnum when you desire a child, and/or pray for a healthy one. I daresay that if you yourself are a potter, you could ask him for guidance and help in your work, too, but don't forget Ptah!

Bes, Lord of Laughter, of protection, the joyful warrior stood by as the battle raged.

Bes

Bes gives me joy, gives me power!
Bes gives me strength, gives me laughter.
Called a dwarf by those who have not learned to see,
Bes is a giant to me.
Bes teaches joy as a power!
Bes teaches strength found in laughter.
Called a dwarf by those who have not learned to see.
Bes is a giant to me.

This strange little dwarf, sometimes gleeful, sometimes fiercely brandishing a dagger, is one of the few Tameran Gods ever depicted with a full face in paintings. What does this mean? I haven't the foggiest, but I'm sure there is a reason. I can only think of one other deity that is portrayed in this way: a Goddess who was adopted from another country. It is said that Bes is also an import.

There is always a reason for Egyptian symbolism. Portraying deities in profile could imply that They have two aspects. Conversely, portraying a subject full-face could mean that there is a hidden aspect. If

you'd like a subject for meditation, here's a subject for you. The meditation will be most meaningful if you do it now, before reading on. Then you can compare your ideas with ours.

Bes is short, deformed, ugly to look upon, and very dear to my coven. He is a God of protection, childbirth, and humor. Humor is the quality that makes him most dear to us.

The last thing we do in a Moon rite is called "The Four Fold Feast." By the time we begin this, we have done our magical work, spoken with the Goddess and God, and worshiped and honored Them. During our Four Fold Feast, we begin to wind down, to prepare for ending ritual and returning to the mundane world.

A symbol of each Element is blessed and passed around the circle. As each passes the symbol to the next, they make a wish for the person receiving the symbol. For example, someone might pass the Air symbol and say, "May it lighten your burden."

At some point during this feast, something strange will happen. Something unexpected will come out of someone's mouth. Once, when the symbol for Earth was a bran muffin, one of our people handed it to the next, smiled sweetly and said, "May it bring you movement."

The reaction to such a remark is, "He's hee-re." We laugh, and welcome Bes to our circle. He never seems to mind when we attribute smart-aleck remarks to Him. If He doesn't appear, we worry.

I've heard Bes referred to as the Egyptian Pan, and I do find some truth in that. Both are Gods of joy and fun. Pan is known as the Protector of the Greenwood, and Bes does have his protective aspects; although these are more often related to the home. In Tamera, His image was found on bedposts, cosmetic pots, hair brushes, and mirrors.

It may be that His ugly face scared away evil spirits, much the same as the European gargoyles. Although I've seen very little of His protective aspects, I have the feeling He'd be anything but laughable.

His role in birth seems to be two-fold: He does serve to keep evil spirits away, but He also encourages the child to be born. "Come on! It's fun! Hurry up!"

Work with Bes can teach you the deeper meanings of laughter, jokes, and humor. Many people have the idea that humor is frivolous. They are very wrong. It is one of the essentials of life—physical, emotional, and spiritual. It can mean survival.

One of the underlying themes of the television series *M*A*S*H* was that the craziness in which the characters indulged was necessary to keep them sane. Anyone who has ever worked in a high-tension job can understand that.

When we did our meditation on Bes, a good friend who is a registered nurse recalled a time early in her career when she and others were working frantically to keep a two-year-old child alive.

As the tension built, as they worked harder and harder, the jokes started. It was horrible and obscene dark humor—and it was absolutely necessary if the doctors and nurses were to continue. If they had not been able to release some of the tension, they would not have been able to continue their desperate work. The jokes kept them from screaming.

I worked with a police department for many years, and have seen similar situations where people made horrible jokes that would be totally tasteless to those who weren't involved.

If you've never been in such an intense situation, have you ever made a joke because you were nervous or embarrassed? Multiply that need a thousand fold.

Bes teaches us to laugh at our own frailties, to accept them, and to quit berating ourselves for having them.

Laughter is also healing and healthy. When we laugh, our bodies react. We take in more air, increasing oxygen to the blood stream. Our bodies release natural chemicals like natural pain-killers and natural hormones that help us keep alert.

By portraying Bes as a dwarf, the Tamerans may have acknowledged humankind's usual derogation of humor, accepting the unthinking view that laughter is trivial. Only those who came to know this God and His hidden meanings learned the truth: He is a giant when you know and value what He has to teach.

A former Guardian of our coven was an inveterate punster, as is Chris, my husband. The combination of Guardian and comedian struck us as an interesting combination and we jokingly suggested that the student become a priest of Bes. Our research hadn't shown any cultic center or priesthood of Bes, and the student's wife ventured the opinion that if potential priests of the God made puns, they were probably killed before puberty. She and I always felt we were building karmic credit by not killing our husbands when they started their horrible wordplay.

Bes also reminds us that the best protection and defense against harmful magic is laughter. Someone who would take the time and energy to use magic to do harm to others, when he or she could do such glorious things with it, even for his or her own benefit, is laughable, and should be regarded as an object of scorn, not fear. I once heard someone compare doing harmful magic to using Shakespeare's first folio for toilet paper. Isn't that funny? Couldn't you laugh at someone that stupid?

If you or your group have reason to believe you are the subject of harmful workings, you can call upon Bes to help you protect yourselves. Obtain, if you can, either a picture of the person doing the harmful magic (if you know who it is) or obtain some object to serve as a symbol of that person. Place it in the center of the circle. Ask Bes to join you. Chant his name, if you wish. When you feel His presence, begin to discuss the person who is working against you. Think about how ridiculous he or she is being.

Talk about the ignorance shown by this person who obviously does not realize that he or she will receive three-fold what is being sent out. Do anything and everything you can to make yourselves see the humor of the situation. Do anything you can to make yourselves laugh at that person and at yourselves for worrying about it. Bes will help you.

Laughter is the best defense against fear. You just cannot be afraid of something you can laugh at and mock.

Bes is also the jester, the fool, who is usually anything but foolish. He teaches us to laugh at our own foibles, and to forgive ourselves

for them. He teaches us to accept ourselves and stop putting ourselves down for being human.

I'm reminded of the time when, at 14, I was sent to bed without my supper. Although I was slender, I was healthy and in no danger of starving before breakfast. Oh, but at that age, we suffer so well, and everything is a matter of life and death. So I took birdseed from my parakeet, shelled it, seed by seed, and mashed it in a glass with some water. I ate it and suffered so wonderfully!

I laugh at that now, but it seemed dead serious at the time. Bes teaches us to see these things in their true light, to laugh at them, and to love ourselves all the better for having been human. He gives us hope that someday we may be able to laugh lovingly at the things we take so seriously now.

The more we seek to work with this God, the less we see His ugliness and the more we see His beauty; the less we see that He is a dwarf, and the more we see the strength that comes from Him. We've come to believe His importance has been highly underrated, and plan to give him more honor than we already do.

We will honor Him by treasuring our laughter, by recognizing his value, and finding more joy in the lives we live.

Shu, father of Nut, watched the battle between grandson and great-grandson.

Shu

Take a deep, slow breath, and try to feel the air as it enters your lungs. Hold it there a moment. Remember that the air you breathe is a part of the atmosphere covering our planet.

As you exhale, whisper the sound "Shhhh" and toward the end of the breath, change to a whispered "uuu."

Be aware of the air around you, touching every inch of your body. Think on the wind in all its aspects, from the gentlest breeze to a gale force. *Listen* to it. Try to hear the God's name. "Shu."

Visualize the planet Earth hanging in space. See the atmosphere that surrounds it. See the movement of the winds, the air around the entire sphere, all connected, flowing from one direction to another, surrounding our home.

All of these are Shu. He is around you and within you. He enters your body with each breath, bringing you life, and exits with each exhalation, taking away that which is poison to you. He enters and exits through your pores as well.

The trees show his passing. The birds soar through and upon Him. Whitecaps reveal his presence on the sea. The movement of air around our planet is His presence. Shu is all of these.

His symbol is the ostrich feather. Waving such a feather slowly through the air gives a wonderful visual awareness of His presence.

Although this is the deity we call the East for Air, Shu is more properly the God of the atmosphere. On a physical level, however, our atmosphere is the air that we are most aware of, so His connection with this Element is appropriate.

If I had to choose one word to describe Him, it would be "movement." We usually become consciously aware of Him only when He moves, and often not even then. How often are you aware of the movement of air in and out of your lungs?

As I write this, my household is very much aware of air and its movement. We are in the midst of a season of windstorms—60- to 80-mile-per-hour winds. Outside, we feel it, and see its effects. Inside, we hear it, constantly.

From time to time, we've muttered prayers, asking Shu to take it easy before the roof of the carport ends up in San Diego. Yet we are aware that Shu is present not only in the winds buffeting our home. He is all the Air in the atmosphere all around us, and that atmosphere is in constant movement. He is not only a part of it, He *is* it.

My knowledge of Shu's nature is one reason I hesitate to do any kind of weather magic. All weather on our planet is interconnected. Affecting a change in the weather near me could adversely affect weather elsewhere, and that would be my responsibility. Magic works that way.

A young friend of mine in Florida wrote to me some years ago about the success she and friends had in turning a hurricane away from their city. The hurricane had indeed turned, and hit a major city. If my friend is responsible, she has a lot to answer for.

The truth is, Shu isn't concerned with an individual windstorm or hurricane. It is the whole that is His concern. As is the case with Maat, Shu is somewhat impersonal with regard to human concerns. (We have found this true of all four deities we call for the Elements.)

It isn't that He is uncaring, but simply that his point of view is much more vast than ours. The Gods know our current incarnations are temporary and our eternal spirits cannot be destroyed.

Shu *does* project a feeling of affection for us. I've felt it. It's rather like we feel about bubbles. We like them, and they're beautiful, but we aren't upset when they break. Our current incarnations are just beautiful bubbles to Shu. He loves us, but isn't upset when the thin shell surrounding us breaks. We still exist.

Although individual storms and so forth are not matters of concern to Shu, air pollution certainly is; it desecrates His body.

Of course, Air is more than physical air, and so is Shu. He is beginnings, and potential, light, freedom, and movement. He is inspiration. He is aspiration, reaching for the stars.

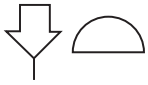
We have a beautiful yellow ostrich feather that is our Shu symbol, and I love to hold it up and watch it react to the slightest movement of the air in the room. I become aware that Shu is always present, inside us and out.

He is a necessity for life, always changing, always the same. Shu also reminds us of His vastness with this fact: The air we breathe now is the same air that has been breathed throughout mankind's existence. That molecule entering your lungs as you read may have entered the lungs of Aristotle, Beethoven, or Rameses II. What a thought! Be aware of Shu in the breeze, in the storm, in the fragrance of flowers, in the tornado, and the "dust devil" you see. (Dust, by the way, is the closest we can come to a proper stone for Him.) He is in and about you, sustaining your life.

If you would honor Him, one way is to be careful what you say. Words are given sound by breath. Do not use the body of this Lord to curse, cause pain, or speak untruths.

Another way is to care for birds who travel so easily through the Lord. Feed them, provide water for them, and glory in their beauty as they fly. When you see any bird soaring, think of Shu, honor Him in your heart, and thank Him for all he gives us.

Also watching was the Lady of Power, Sekhmet.



Sekhmet

A series of books I love are the Far Memory books by Joan Grant. Four of them are set in Tamera, at three periods in history. Ms. Grant says these books are memories of former lives.

I have no idea whether that is true. I do know that the books contain many ideas I like and hope are true, and many ideals worth striving for. I always recommend that my students read them. But there is one area where I disagree with Ms. Grant. She portrays both Set and Sekhmet as evil, the Egyptian equivalent of Satan.

Neither of these deities is evil. Neither of them is necessarily easy to understand, and both are often difficult to love. Sekhmet's name is the feminine of the word "Sekhem," which means strength, or power. In other words, her name means "Lady of Strength," or "Lady of Power."

She is that. She is power. She is energy. She is force.

"AH HAH!" you say. Destructive force! "I thought you said She wasn't evil!"

She isn't. Qabalistically, she is a Geburic force just as Set is. However, in case you are not familiar with Qabala, I'll explain. Our modern society views destruction as evil. Construction is good. Destruction is evil. To most people in our culture, it's that simple, that black and white.

Of course, it isn't, is it? Construction is not good if what you're building is a body 75 pounds overweight. Destruction is not evil if you're tearing down a building that has become unsafe. Construction is not good if what is growing is a cancer. Destruction is not evil if what is being removed is a cancer.

Sekhmet represents a destructive force that breaks down what is temporal. That which is eternal is never destroyed. As a solar Goddess, She burns away excess.

She can be frightening. Power is often frightening, especially to those who don't understand it. It can be exhilarating when you realize that however little we like what They do, the power of the Gods is always on our side.

The Tamerans believed She was capable of causing plague, and therefore, She was capable of curing it. In a different way, we do the same thing. We use vaccinations, a light case of the disease in question to prevent serious illnesses.

Like Bast, Sekhmet is a Dark Lady. (This is a difficult concept to accept when She is so definitely a solar Goddess, but using the terms "Crone" or "Hag" would be just as confusing.) Some say that Sekhmet is the destructive power of the Sun, while Bast represents the nurturing, warming Sun. Interesting concept when you consider that part of the success with mummification is the heat of the Nile Valley.

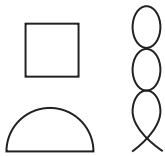
In this case, the Sun preserves instead of destroying.

Sekhmet is portrayed as a lioness, which at the very least reveals that the Tamerans observed nature, because the lioness is the more active hunter in that family of cats.

I believe that the lion symbolized power to the people of the Nile Valley. It often signifies Fire to our minds, which certainly is a perfect attribution for this Goddess.

Is Sekhmet more powerful than Bast? I don't think so. Can She be gentle and loving? Possibly. Do I wish to know Her better? Absolutely!

Wrapped as a mummy, the God Ptah also witnessed the battle.



Ptah

This God is usually portrayed with a smooth skull cap, his body bound in mummy wrappings. He is the God of Craftspeople.

When a craftsman in Tamera created a statue of a deity, he prayed to Ptah to encourage that deity to place a bit of himself or herself into the statue, that it might truly be worthy of honor. (Knowing this, Tamerans saw the statues as the deity rather than just representations of them.)

You can do the same, if you are an artist. Ask, if you wish, that Ptah guide your hands so that you create a statue or a picture worthy of the deity it represents. I have asked His help in writing about the Gods, that I may craft my words with such care that you will come to know and love Them as I do. We have also asked His help in painting a plaster statue, that the person's hands be guided.

His name means "force captured in form." His mummy wrappings signify the same thing.

An artist controls the paints, his or her hands, and the tools used in painting. A sculptor controls his fingers and the clay, or chisel and stone. You can apply this to almost any job, any work. One witch I know is a registered nurse. She uses tools and knowledge to control germs, wounds, and such. My husband is a prototype maker. He

controls tools, both hand tools and large mills, using them and their energy to form metals and plastics.

What is your profession? A musician? A secretary? A doctor? A bulldozer driver? A bricklayer? If you'll think about it carefully, you will find that you, too, are a craftsman, that you do control some force, putting it into a desired form.

His name can be written with the symbol for heaven and the symbol for "aah," which is either a sound of praise or the name of a Moon God. Have some fun with that. You might learn more about Him in your mental meandering.

The Tamerans were fond of word play. A word that was the reverse of another in letters might well have a reverse meaning. The word that is the reverse of ptah is htp (hotep or hetep). It means "peace" or "offering." If what you offer is something you value, you could also call it a sacrifice.

When an animal was offered as sacrifice, it was killed. (This occurred in many cultures.) Its life force was released to be returned to the Gods whence it came. One magical definition of sacrifice is "destroying form to release force." In this way, htp is an opposite of pth.

One way to contact this Lord is with soft clay. It doesn't matter whether it is clay that can be fired or not. Children's clay will serve very well. Feel the clay, shape it, squeeze it, twist it, think about its form and, in your heart, call Ptah.

It was said that Ptah used His heart to create all that is, and so His creative power can be felt in every heartbeat. You can, as you form the clay, listen for your heartbeat and try to feel it. If you can, feel the power of Ptah, know that the sound and feel of your own heart is a reflection of the God's.

He usually appears to us in a younger form than his statues show, and often in a short kilt or loincloth. This form gives us the impression that He is more involved in the actual work of craftsmen than in simply supervising. He is not only capable of inspiring the design of a building, but also of pouring its foundation.

Portrayed as an older, experienced man, and appearing to us as a young man—what a fascinating God this is! He is one involved in all our lives, and we are blessed by His Presence.

Nearby stood Khonsu, God of the Moon, God of Travelers.

Khonsu

My copy of the *Larousse Encyclopedia of Mythology* is an old soft cover, in sad shape. Khonsu, son of Amun and Mut, is the reason I've refused to buy a new hard cover. In my book is a full-page picture of the head of a small statue that absolutely entrances me. I could no more flip past this picture without spending some time looking at it than I could resist mint chocolate chip ice cream in August. The new editions show a side view of the entire statue and I won't ever buy one.

The statue was found in the tomb of Tutankhamun, and, as is true of many statues found there, the features are Tut's. But there is something more, something different, something that enchants me. Perhaps, as legend promises, Ptah appealed to Khonsu to place a bit of Himself in the statue, and it is that aspect I find enchanting. It is the presence of the God, not the features, that is so beautiful. Khonsu is a Moon God, and the crown he wears reflects a very specific appearance of the Moon. A Crescent Moon "on its back" with horns pointing up, is so bright that the rest of the Moon is dimly illuminated, producing the illusion that there are two Moons; one a crescent, the other a full sphere. "The Moon is holding itself in its arms," some say. Others see the Moon traveling in a crescent boat.

His pictures and statues also show one other symbol: the prince's lock, a long lock of hair, drawn to one side. In Tamera, it symbolized both youth and royalty. This youth should not be taken to imply lack of wisdom. He signifies potential and beginnings, especially of cycles. He is the first day of the rest of your life.

We think of the Moon cycle as going from New to New, but doesn't it just as surely go from full to full, or from first quarter to first quarter? From Moonrise to Moonrise is a cycle, just as Sunrise to Sunrise. Khonsu teaches us not to feel we must always begin at the beginning. Do not say, "It is not New Moon, so I can't start anything." Don't wait until the New Year to make resolutions. Every day, every hour, every minute can be a beginning, if you need it to be so.

According to legend, Khonsu could also conquer evil spirits that caused illness. The light of the Moon can certainly chase away fear, which can be, to those who feel it, a very "evil spirit," and that fear can make us very ill.

His name means "traveler," and in a meditation, He has said, "I protect those who travel by night." So surely does the moonlight dispel the shadows where wrongdoers might hide.

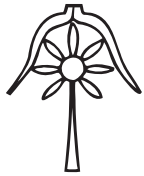
Khonsu can inspire great love, even among those who do not usually worship the Gods in Their Egyptian Aspects. A young priest of a Celtic tradition chose "Khensu ka" as his Craft name. ("Khensu" is another pronunciation of the God's name, and "ka" can be roughly translated as "double" or "spirit.") The priest knew nothing of the God except that he was drawn to Him, and wished to bear His name.

You'll sometimes see him portrayed as a hawk, wearing his Moon crown. He was often connected with Horus, son of Aset and Asar. Both are divine children, and both are shown holding the crook and flail of royalty. In what seems incongruous, considering what we know of Him, Khonsu is also portrayed in mummy wrappings, just as we usually see Osiris. Why should a God who symbolizes beginnings be wrapped in the raiment of death?

For those of us in the Craft, death is not an end, it is a change, it is also a beginning. The dead are also the unborn, and birth is a

beginning. The mummy wrapping can also signify freedom from the restrictions of the body. It must stay, but you are free to go . . . and begin again.

The Lady Seshat recorded all that occured.



Seshat

For many years, I bore this Lady's name (I hope to Her honor) as my Craft name. Her name means "She who writes." She is known as the Lady of Literature and Libraries. She is also Goddess of Architecture and Record Keeping. Some refer to Her as the wife of Tehuti, an attribution that feels very right and makes perfect sense to me.

In Tameran, Her name is written "S-sh-t." The vowels are unknown. For that reason, Her name can be "Seshat," "Sashet," "Sasheeta," and so forth. I've seen it many ways. She is also known as "Sefket," which means seven, and Her symbol includes a seven-petal flower. She is portrayed with pen (or brush) in hand, and wearing the skin of a panther. Even after much meditation, I'm not sure what all Her symbols mean. The presence of both pen and animal skin are a source of puzzlement to me. I hope that further work will reveal at least a hint of the meaning.

Her Presence gives a feeling of vitality. She's bright, and wordy. Naturally, she's very concerned with words, and I've found that, in ritual, the things she says usually deal with words or writing. She's fussed at one member of our group for keeping his words to himself, and not sharing their beauty with others. She chided another for being too hesitant to speak.

My friend Tinne had this experience with this Lady:

"I don't work with an Egyptian pantheon now. But when I was in the teaching group, the High Priestess and High Priest had us draw down six (yes I said six) divinities into our lives every month. There were no requirements about them being from the same pantheon or even of the same gender. A true sink or swim, teaching about invocation and Divine energies. (Shudder.)

"Pretty soon out of the chaos you developed some favorites and would work in a new one or two to get to know them. And trust me, every Divinity has a side to them that doesn't match with your own, no matter who you are. But sometimes they tap into sides of you that you are aware of and magnify them in new and different ways. (Wicked grin.)

"One memorable month, I invoked Seshat. Nice Lady. Devised the system of accounting, writing, and record keeping. Precise. I didn't know much more than that and yes, I should have seen it coming.

"Within two days of invoking Her, the books on the bookshelves were all over the living room floor and being sorted by subject and alphabetized within subject. Within a week, every closet had been emptied and resorted and refilled. By the New Moon, every drawer, every cupboard, every box, and every shelf had been done.

"My Gemini husband is a bit lax about housekeeping. He was looking at my Capricorn butt with frank horror and dismay because I had run out of things to organize at home. So I redid the books again in a different order. And again. And redid the closets. Went over to my mother-in-law's house and during an afternoon helped her organize her pantry and craft closet. She was very happy with me, but my father-in-law was left feeling upset and in fear of what his garage was going to look like the next time I came over . . . and Bill made absolutely certain that month I didn't visit him at work at the theater for fear he would never find anything ever again after I got done with it.

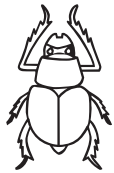
"I was exhausted, I was grumpy, I was an organizing fiend gone amuck in Bill's quiet home and it was a long month filled with terrifying surprises at every turn for him. He made me promise to within an inch of my life that I would never ever even consider invoking this

particular Divinity again. I have kept that promise. And learned to do a lot more research before invoking a presence into my life."

If this is the kind of effect you want or need in your life (I do) then speak to this Lady. Speak to Her when you wish to phrase something precisely rather than lyrically. Speak to Her when you want to design a house. Speak to Her when you are researching.

Better yet, let Her speak to you!

And at this battle, which surely would signify a change, whatever the result, was Khephera.



Khephera

His name means "becoming," "formation," "creation," and His symbol is probably well-known to you. It is the scarab beetle.

Scarabeus sacer is a dung beetle that lays its eggs in the middle of dung, which it then rolls into a ball. This ball is rolled into a hole and buried. When the eggs hatch, the dung supplies food for the little scarabs. The Tamerans saw only that life came from defecation—they saw a miracle.

The scarab rolling the ball reminded the ancients of the Sun rolling along the sky, and took the scarab also as a symbol of the Sun.

Scarabs are also said to represent eternal life. From dead discarded matter came the little beetles. From death comes life. The scarab can remind us of that never-ending cycle. My own scarab is a ring, combining the scarab with a circle, another symbol of eternity and cycles. The God symbolized by the beetle is not an easy one with which to build a personal relationship. He is not beginnings, he is potential, formation, and becoming. Yet He is not uncaring. All of us are in the process of becoming. We are becoming better, we are becoming more, we are becoming more perfect. We are striving to become one with the Lord and Lady.

Call upon Khephera when you need to remember that the Sun shines even when our half of the world is dark. For our coven,

Khephera is the Sun at night, most especially at midnight. We cannot, at that time, see the Sun to show us that the day has begun, but the day has begun all the same. Call upon this Lord when you need direction, when you want to accomplish something and are not sure how to begin—or even if you should begin. It is Khephera who will help you transform yourself, if that is your desire. If you would like to know this God, go out on a dark night and meditate on the invisible Sun. Consider all the light that is hidden in the world, all the hidden energies. And know that the Sun will surely return.

She who is symbolized by the vulture stood by, the Lady Mut.

Mut

This Goddess's name means "mother," and the hieroglyph used both for her name and the generic "mother" is a vulture. Many of the mother Goddesses wear vulture headdresses.

Does that make any sense to you? Are you confused, or repulsed? I was for a long time, but thanks to the help of a High Priestess in our community, Joanna, I think I understand now. In a class she was giving on the magical aspects of birds, she discussed the vulture, and the light went on over my head.

A vulture deals with corpses, with death. Mothers deal with birth. How can these go together?

Let's think of the vulture on a physical level. It eats corpses, and cleans up the landscape. All scavengers do that, of course. Some of those corpses are rotting and bloated, full of disease, a breeding ground for botulism. From these dead, poisoned bodies, the vulture takes life. A vulture can feed her children with this meat, safely. From death, a vulture produces life, for him or her, or its children.

The Goddess, our Great Mother, is the Giver of Life and the Bringer of Death. Death is not an end; it is as much a beginning as birth. When you die, you leave behind something for which you have no further use. However well it has served you, that vessel is not your

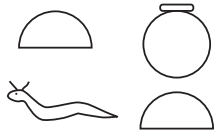
essence. The essential you is eternal, no matter how many times you incarnate, no matter how your body dies, no matter what happens to your body after you leave it. You could not grow spiritually if you were stuck in that body after it died. The death of the body, however, is called "the lesser death," because it is easily compared to the death of the Personality. Your Personality, who you are in this life, is a lot more difficult to give up than leaving your body. It will be extremely hard for me to give up being Ellen, for many reasons. I have so much I want to do. I know in my mind that I can accomplish just as much without being Ellen, maybe more, but I want to do it this time around. (Besides, I rather like who Ellen is and it's taken me years to get to that point. I'd like to enjoy that a while longer.)

The vulture disposes of your physical body, and serves as a symbol for the death of your Personality. Until that Personality is gone, you are locked up in it as surely as you had been in your physical body. And both are restrictions. Free of your physical body, you are no longer bound to the Earth. You no longer need walk to get from one place to another. You no longer need to find words to express your thoughts to another. Freed from your Personality, you are no longer restricted to the knowledge of this life alone. You will know who you have been in all your lives. You can then consider all you've learned in this life, you can rest, commune with loved ones, and, when the time is right, return to an incarnation, ready to learn more. You return to what we know as life.

Thus, Mut, and her symbol the vulture, represent the full cycle of life, not simply the cycle from birth to death as we experience it in one lifetime. She is the Goddess of all life's aspects, including death and rebirth.

If you can understand this, you can come to know this wonderful Lady.

The Lady Tefnut watched, standing next to her brother, Shu.



Tefnut

She is depicted as a lioness, and represents the moisture in the air. In our country, that could include rain. What does a lioness have to do with any of that? I believe lions symbolized power in Tamera, and in a desert land, moisture of any sort would be very important and therefore, powerful.

I first came to know this Lady last year, when there was a forest fire within view of our house. You would be surprised what you can do when you can see the fire headed toward your home! We called on every deity, demigod and demigoddess, and mythological figure we could think of, including Tefnut. I beseeched her to bring moisture to the fire, to make the trees harder to burn.

No, it didn't start to rain within moments of my prayer; however, when the fire was under control, it was announced that the firefighter's efforts were aided by "fortuitous wind changes and unexpected moisture in the air."

"Fortuitous," my Aunt Fanny! Every witch in the San Fernando Valley was turning those winds and calling moisture! Oh, they'll never believe we had anything to do with it, but who cares?

Of all the Tameran deities, Tefnut is the most difficult to "translate" to our culture. In fact, when we called Her to our circle, She

said just that. "You must decide who and what I am," She said. We've worked with that idea, and have decided who and what She is, to us. She is the moisture in the air, the rain, the dew, the fog, the clouds. She is perhaps more to us than She was to the Tamerans.

This Lady was usually portrayed as a human figure with the head of a lioness. She wears an ostrich feather as her brother Shu does.

Our first change in symbolism was to do away with the lioness head. Whatever the lion may have meant to the ancients, in our minds it is inextricably connected with Fire. When we picture her, we see Her as a woman. The ostrich feather she wears, in our minds, is blue. Does the idea of deciding who and what a deity is, and choosing the symbols to be used strike you as strange? It shouldn't. We've done it throughout history. The names, forms, and symbols were given to the Gods by humankind. The Lord and Lady exist without those things, and They certainly have no need of those things. By connecting names, forms, and symbols to a specific aspect of the deity, we are able to narrow down our view to that specific aspect rather than trying to deal with the unknowable vastness that is deity.

I can see Tefnut now, from my window. She is there in the billowing clouds that fill the sky, in the fog that obscures the valley below me. The presence of the clouds and fog are a blessing after the hot, dry spell we suffered recently. The rain has washed the choking dust from the leaves, cleaned the air, and cooled us.

However green it may look, the Los Angeles basin is desert, made green by imported water. Only at times like this is the land cooled, its thirst quenched by Nature. I can feel the growing things breathing around me, their roots drawing water and food from the moist, soft earth, and I add my thanks to theirs as I see and feel the presence of Tefnut.

My friend, Vicky, also known as Akhentef, has this to say about this Lady:

> "It is very hard to put into words how I feel about Tefnut. She is my mother, my best friend, my confidant,

and more. When you stop and think that every time it rains, that's Tefnut. A waterfall, the flowing river, a still pond, that tiny drop of dew on a flower's leaf or petal, the sweat on your brow, a thick misty fogbank that blocks everything from view, the tiny delicate snowflake, or the tears from your eyes . . . all of that is Tefnut. She is moisture, in any form.

"I use rose incense or potpourri on my altar for Tefnut. I have a tiny lioness statuette in Her honor also. There have been times when I haven't 'heard' Tefnut speak to me, and whenever that happens, it usually rains! I live in the desert, so rain is usually a rarity here. It is Her way of letting me know that even if I can't hear Her, She is with me. So next time you are caught in a sudden shower, it might just be Tefnut, sending you Her love.

"I was Chosen by Tefnut to serve Her almost five years ago, and haven't regretted it once. Oh yes, I had many, many questions: Why me? How could I possibly interest a Goddess? What am I supposed to do now? You get the idea . . . I'm sure those of you reading this who have been 'called or chosen' know exactly what I mean! She has shown me the answer to many of these questions, and more.

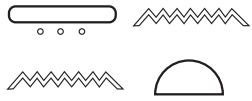
"Tefnut is a gentle Goddess whose touch is the tiny raindrop, or a tear from your eye. I wrote the following as my 'call' for Tefnut, but have found She is with me always:

Tefnut, wise woman, Goddess of rain and
moisture, you who are the clouds,
blown gently on the breath of your husband/brother
Shu.
Empassioned lovers wrestling,
creating the storms of wind and rain.

Gentle, quiet guidance . . . speak softly in my ear.
Whisper your words to me.
Enfold me in your comforting arms,
sharing with me your quiet strength.
Then send me back out into the world,
knowing you are always with me.
Dampen my face with your tears,
fill my heart to overflowing with your love,
Share the brilliance of your father Ra with me in
the reflected sunlight on a tiny drop of dew.
Wise council, mother's kiss
Forever in my heart, your name always on my lips.

If you would honor Her, then honor the moisture in your breath, honor your own sweat, your own saliva ("tef" means "saliva"), as well as the rain, the clouds, the dew. I have never written an entire song for this beautiful Lady. I have only one line, and upon occasion I sing it to myself. Perhaps one day I'll finish it . . . or perhaps you will.

She of the Primal Earth, Tanent, was also present.



Tanent

The only mention I've ever found of this Lady was in E.A. Wallis Budge's *Egyptian Hieroglyphic Dictionary,* and She is said to be "a primal earth goddess." She is so much more.

She is indeed Primal Earth. She is no personal nurturing mother, however. Tanent is more like the Grandmother of Grandmothers. She is the Earth's core, the continents, the deepest sea bottom. She loves us, but in a distant way.

When you walk on the beach, digging your toes into the sand, you enjoy that beach as a whole, but are not concerned with specific grains of sand. If one washes out to sea, you are not concerned. You know that nothing is destroyed, only changed, and the beach remains. This is the love Tanent has for us. She knows where every grain of sand is, and knows when it is washed out to sea, for she holds even the seas in her arms. All stones are hers, and her color is russet, earth red.

Yet there is more about this Lady that we found fascinating. We had done a contact ritual on this Lady, and at the next Moon rite, invoked her into the Priestess. To one woman in the circle She spoke of a rock the woman had known as a child, a large rock, flat but at an angle. There, the Goddess said, is where the girl would go when

she needed strength and peace. The woman confirmed that she had known such a rock, and had felt the Goddess there.

"I know this Lady," she exclaimed. "I always called Her the Lady of the Fields."

The presence of this Goddess was naturally very heavy, as if one's body were rooted down to the core of the Earth. I found it interesting that this same description had been given to me with regard to the presence of the Irish Tara.

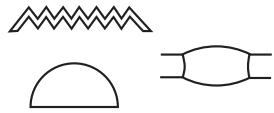
Also attending our ritual that night was a Celtic High Priestess. She, too, recognized the particular "feel" of this Lady from her own practices.

What defines a particular aspect? A type of energy, a purpose, a specific type of work, a "feel"? Each Goddess is different. It would seem possible that the people of Tamera reached out to a specific Goddess, knew Her, loved Her, and called Her Tanent. It would also seem possible that the people of the British Isles reached out to the same Goddess, knew Her, loved Her, and called Her Danu.

In order to confirm our findings, we reversed the situation. In a ritual soon after, we invoked Danu. The woman who had known Tanent as "the Lady of the Fields," was present, and I knew by the look on her face we'd proven our point, at least to our satisfaction. The moment Danu was present, we all knew Her. It was our beloved Tanent.

"Primal Earth Goddess" in Egypt, "Mother of the Gods," in Celtic tradition, this is a very special Lady. If She did not receive ample honor in Tamera, She certainly has since in other lands, and rightly so.

It was only fitting that Neith, a War Goddess, was present.



Neith

This very ancient Goddess is also known as Net. She is both War Goddess and Goddess of Weaving. If you are a student of Greco Roman mythology, this combination may sound familiar to you. The Goddess Athena had the same attributes.

As I pointed out in the discussion of Ptah, the Tamerans often reversed words to reverse meanings. Neith reversed becomes Thien. I can accept that it might be coincidence, but it does make you wonder, doesn't it? If you would honor Neith as the ancients did, light oil lamps and candles in every corner of your house, and allow them to burn. The oil should contain some salt. I do not know the significance of this, but according to Herodotus, this is what the Tamerans did.

Neith was often credited with conceiving Herself. A Goddess of both war and weaving is displaying both the power of building up and breaking down. Perhaps the balance implied in the possession of both those powers implied both male and female abilities.

We contain hormones of both sexes in our bodies. We contain both God and Goddess within. This mighty Lady displays the qualities of both; of the two sides of the coin; of the hidden and the visible.

Her symbol is variously referred to as a weaving shuttle and as a shield with crossed arrows, again, reflecting her two sides.

For me, She symbolizes, as so many do, the natural cycles. Building up and breaking down both have their proper times. At the proper time, Neith is a weaver, and at other times, a warrior.

If you would know her, think on her two symbols, on her two areas of influence. Think on times in your own past when it was right to build up, and on those times when it was right to break down. Give acceptance and honor to both types of situations.

Honor the male and female within you. In that way, you will honor Her.

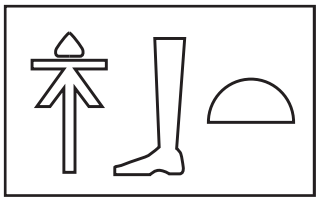
And since the legends say that all the Gods watched, we believe these others were present as well.

Other Gods

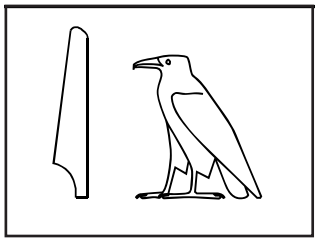
Where once a hundred lived.

The Gods and Goddesses discussed so far are only a few of the many honored in Tamera. Not only were there many more, but many times the attributes of two Gods were joined together and worshiped under a combination name, for example, Amen Ra. I must say that this practice went a little far at times because Ptah Seker Ra and similar names are only confusing to me. I find it much easier to stick with the individual deities. The following list gives brief information on other deities that have not been discussed so far, and the glyphs for their names. Exploration of and learning about all of Them could be a lifetime's work, and though I am willing to give that time, this book would never have been finished! We continue to work with these deities and will, by the time you read this, have discovered even more about Them.

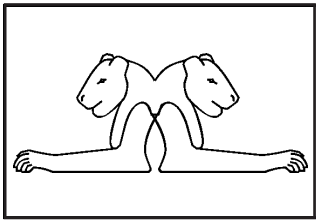
With the methods I will give you, and others you may wish to use, you can contact and learn of these deities, make them a part of you, a part of your life and work.



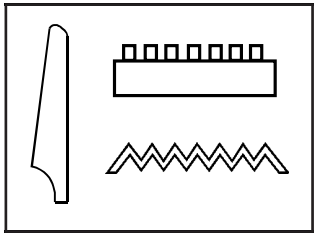
Aabit
A singing Goddess.



Aah
A Moon God about whom I found little. I did find a queen, a Great Royal Wife of one Pharaoh and mother of two Pharoahs who was very interesting. In her tomb were found a decorated war axe that had been presented to her, as well as a symbol of the Order of the Fly, given for bravery.

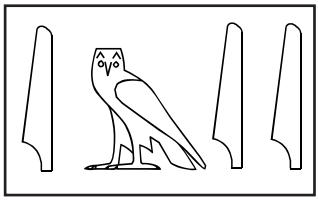


Aker
An Earth God who is shown either as two heads or two lions facing in opposite directions (East and West). You may call upon him if you are bitten by a snake, for he is said to absorb the poison from your body.

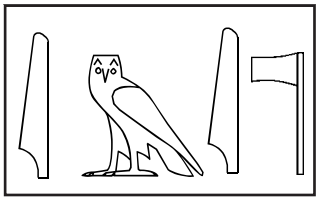


Amen
One of the best known of the Tameran Gods, often combined with Ra. His name means "hidden" and He is the unseen qualities of the Sun, while Ra represents the qualities we can sense: light and heat. Amen is represented by a ram, was husband to Mut, and father to Khonsu.

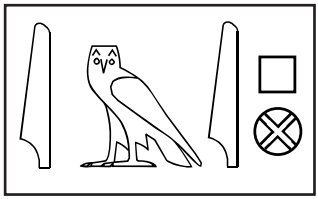
If you are wondering why He is not discussed more fully, I can only answer that I have not felt moved to work with Him to any great extent. What work we have done has shown Him to be distant, and not easily personal.



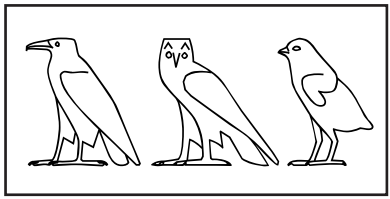
Ami
A Fire God.



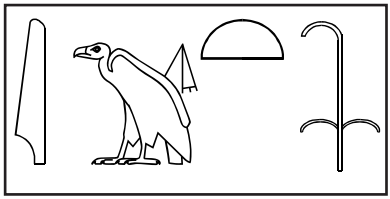
Ami Neter
A Singing God.



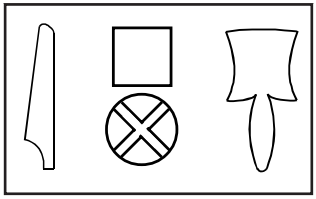
Ami Pe
A lion God.



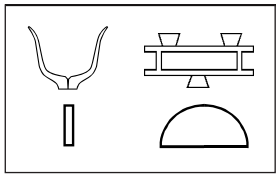
Amu
A dawn God.



Amutnen
A Goddess of milk cows.

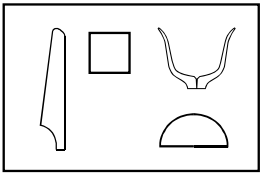


Apet
A mother Goddess, nursing mother.

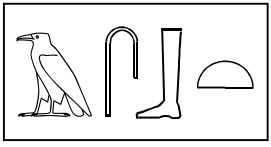


Apuat (Also Upuat)

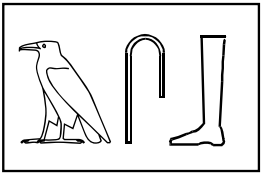
We have done very little work with Apuat, but what we have done has proved interesting. He is called "the opener of the ways" and is depicted exactly as Anubis is with one exception—he is white or gray instead of black. The Greeks called the city dedicated to Him "Lycopolis," "City of the Wolf." We believe He is the one who, after the weighing of hearts and judgment of your soul, guides you to the place of rest. At the right time, He helps choose the way you will travel in your next life. The words that came to me were, "He is both before and after Anubis."



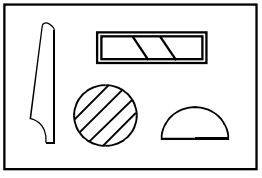
Aput
A messenger God.



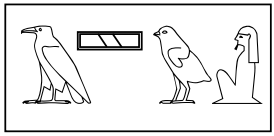
Asbit, Asbet
A Fire Goddess.



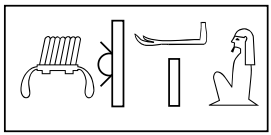
Aseb
A Fire God.



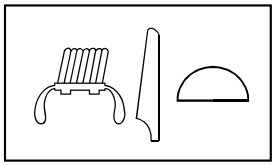
Ashket
A Goddess of the winds.



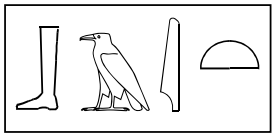
Ashu
Water God.



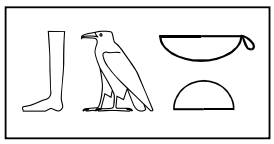
Aua
God of gifts.



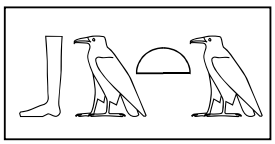
Auit
Goddess of nurses and children.



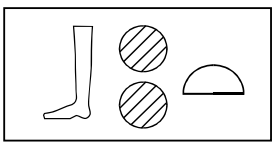
Bait
Goddess of the soul.



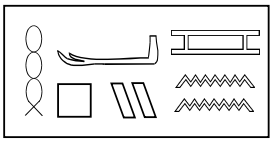
Baket
A hawk Goddess.



Bata
God of war and the chase.



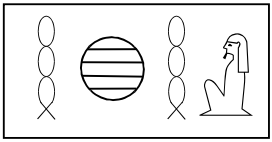
Bekhkhit (Bekhhhet)
Goddess of dawn's light.



Hapi

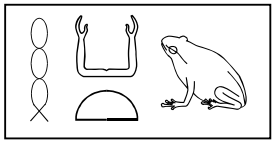
God of the Nile, God of Fertility, pictured as a man with a woman's breasts. He was called "Lord of the fishes and the birds of the marshes."

In a recent discussion with Janet Farrar, we were talking about whether deities were bound to their original land of worship. We both felt that some, not all, were "Gods of place," or, deities of a specific area or place. To me, Hapi is one of the few I would not call upon. He is the God of the Nile, not generic rivers. I would call on Him only if I stood next to that river.



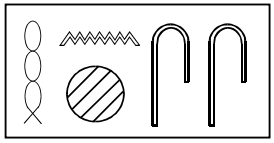
Heh

God of infinity. When he appeared on monuments and jewelry, he represented a wish that the recipient live for thousands of years.



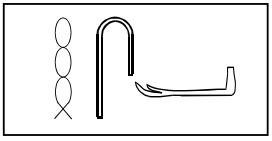
Hekat (Heqet)

Goddess of childbirth and protection. Her name translates as "Mistress of Magic." Mention of her is found as early as the pyramids. She was symbolized by a frog. With the exception of the frog, does any of this sound familiar?



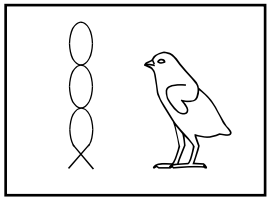
Henkheses

God of the East Wind.

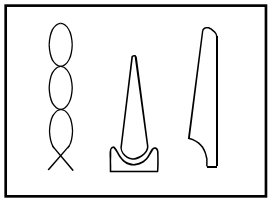


Hesa

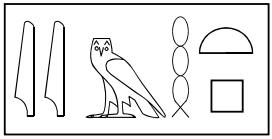
A singing God.



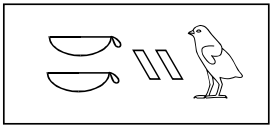
Hu
The God of taste.



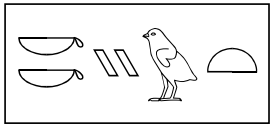
Hutchai
God of the West Wind.



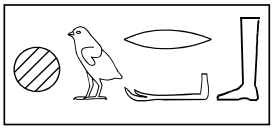
Imhotep
An architect and sage who was deified because of his skill and wisdom. (No, he was never a reactivated mummy. That's a movie.)



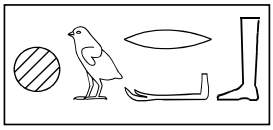
Kekui (or Keku)
The God of the hour before dawn, "Bringer in of the light."



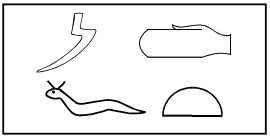
Kekuit
The Goddess of the hour after sunset, "Bringer in of the night." I've done a little work with this Lady, just as it became night. The feeling I got from Her was, "Hush. Be still. You've worked hard. It is time to rest." I felt myself enfolded in soft dark gray wings.



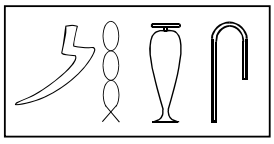
Khurab
A bird Goddess.



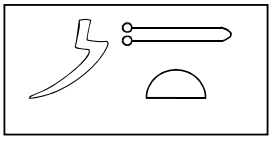
Maa
The God of sight.



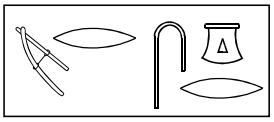
Mafdet
A lynx Goddess.



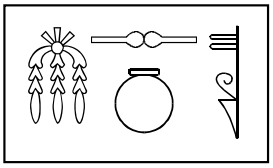
Mahes
A lion God.



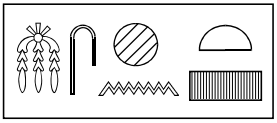
Mathet
Tree Goddess whose special purpose was to help the deceased climb into heaven.



Merseger
"She who loves silence," a cobra Goddess said to live on a specific mountain in Tamera.

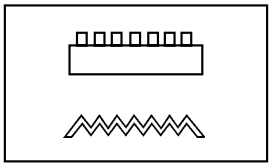


Mesen
A blacksmith God.

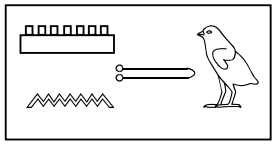


Meskhenet
The Goddess who presides at childbirth, symbolized by a birth brick. A woman squatted on two bricks to give birth. This may seem undignified, but no more so than the position

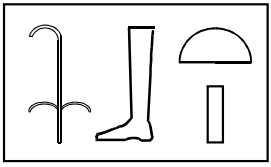
used today, which is designed for the convenience of the doctor. The ancient position used gravity to help the birth. The modern one forces the woman to fight against it.



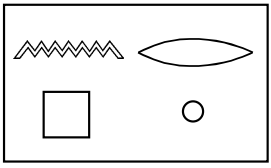
Min
The God of sexual procreativity. Bees are sacred to Him. Flowers can be offered to Him to stimulate fruitfulness, and "long lettuce" (*lactuca sativa*) was supposed to help Him procreate.



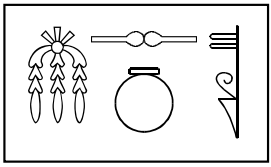
Montu (Monthu, Menthu)
War God, falcon headed, also represented by a griffin.



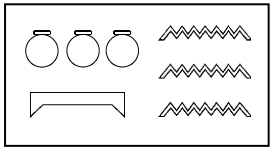
Nekhebet
Vulture Goddess of southern Egypt.



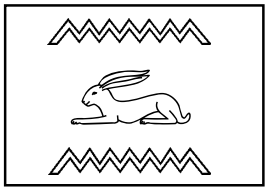
Neper
God of grain and the prosperity of the barley and emmer wheat crops.



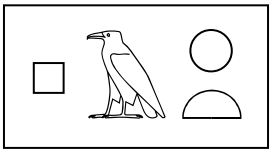
Nerit (Neret)
Goddess of strength.



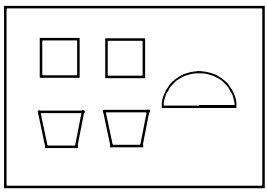
Nu
The primal Water.



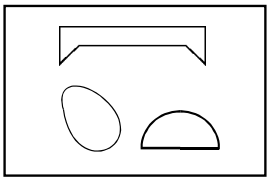
Nun
God of the primal ocean.



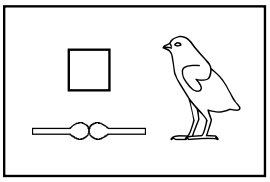
Pakhet
A cat Goddess.



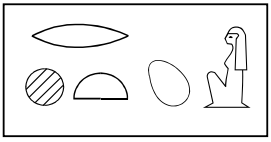
Papait (Papaet)
Goddess of birth.



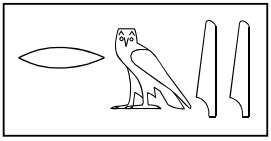
Pestit
Goddess of Sunrise.



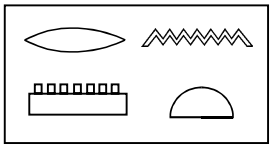
Pestu
God of light.



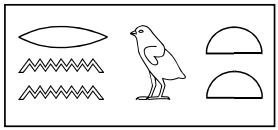
Rekhet
Goddess of knowledge personified.



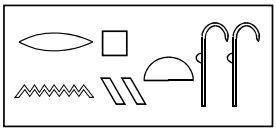
Remi
A fish God.



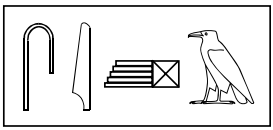
Remnet
A cow Goddess.



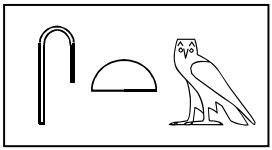
Renenutet
Goddess of the harvest, depicted as a cobra. Her festivals were held at the end of planting season, and at the beginning of the harvest. She is also one of the deities said to be present at childbirth, and the one who decides how long the child will live.



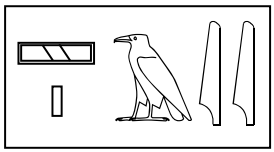
Renpiti
A God of time.



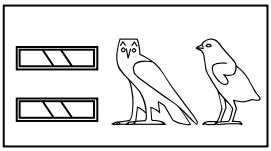
Saa
The God of touch.



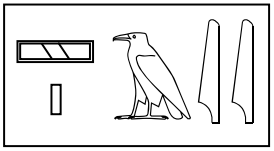
Setem
The God of hearing.



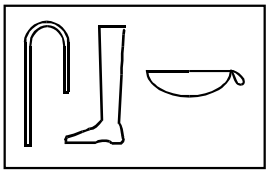
Shai
A God of destiny. Each of us has our own Shai, our own personal destiny.



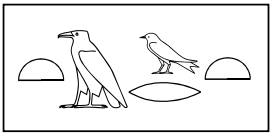
Shesmu
A God of wine.



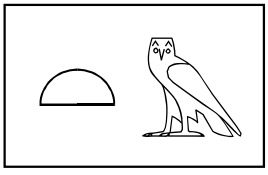
Sia
This God personifies the perceptive mind.



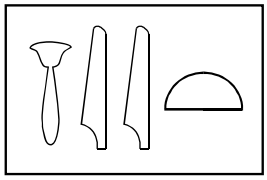
Sobek (sebek)
A benevolent crocodile God.



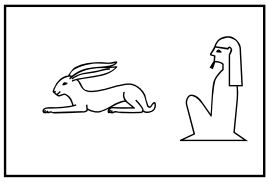
Tauret
Symbolized by the hippopotamus, She was a protector of women in childbirth.



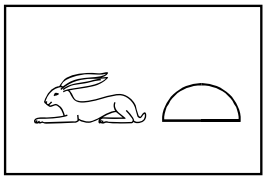
Tum (Also Atum, Nerfertum, and Tem)
Symbolized by the lotus and the setting Sun.



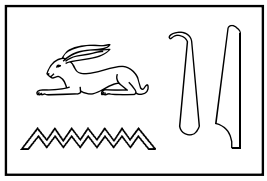
Uadjet
Cobra Goddess of northern Egypt, her name means "Green One."



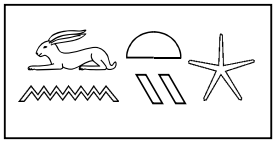
Un
God of existence.



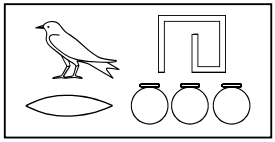
Unit (Uneet)
A star goddess.



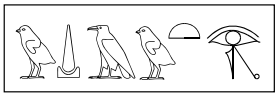
Unta
A God of light.



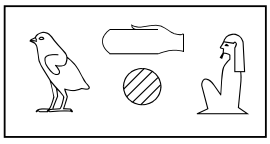
Unti
A God of light.



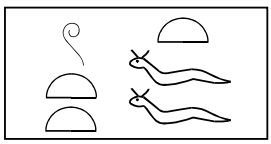
Ur Henu
A Water God.



Utchait
A Goddess of the Moon.



Utekh
A God of embalming.



Utet Tefef
God of the 29th day of the month.

There are more, many more. I don't think I'll ever come to know Them all, but I'm going to keep trying. It is my hope that you will come to know and love as many of these deities as we do. A deity only dies when forgotten, and we will not forget.

These are the deities we have come to know and love. To us they are not strange, they are known and loved, so greatly loved.

The pyramids are old.
The ibis flies no more.
The temples have grown cold.
None come there to adore.
And Allah's name rings out
Where once Osiris was adored.
But in our hearts, Osiris lives,
And ever is my Lord.

No more the sistrums ring
In praise of Het Heret
No more the voices sing
A prayer to Nebet Het,
And no one blesses lovely Nut
When stars shine high above.
But in our hearts these ladies live
And ever have our love.
Forgotten are the Gods
In lands they called their own.
Where once a hundred lived
They call one God alone.
But in our hearts they are alive,
And ever shall they be.
Oh, ancient ones of Egypt, we
Have not forsaken Thee!

PART II

Meditations, Rituals, and Developing Relationships with Deities

How did we come by this information, this view of the Gods and Goddesses that I've shared with you? Obviously, some of it is the result of research, some is found in books; we consulted both resources. However, coming to know the "feel," the energy, the personality of each deity is the result of a very different kind of work.

We learned about them the same way you learn to know anyone in your life. We worked at developing relationships with them. We worked at learning who they are to us now, not so much who they were to the Tamerans in ancient times. Some of the methods we've used follow later in this chapter.

It is this approach, this development of a personal relationship, that most reflects the difference in attitude between ours and that of many other religions. We believe our deities are both immanent and transcendent; both here and there, near us always. Our deities are not distant judges, but loving parents, teachers, sisters, brothers, and friends.

To put it another way, they are real beings, not archetypes, not representatives of certain kinds of energy. You can come to know them personally.

In many covens, including mine, this belief is put into practice by what is often called Drawing Down the Moon. It is also called aspecting and channeling. (Personally, I avoid the latter term because of the meaning it has come to have in New Age usage.)

Basically, it is this: The Priest calls a Goddess into the Priestess who serves as the vessel. Ideally, the Goddess speaks through the Priestess. She may speak to the group as a whole, or to each member individually.

We ask questions, get answers (sometimes before we ask the question), or just hold Her Hand and enjoy Her Presence.

Of course, the same applies to an invocation of a God. I must point out that, because we are dealing with a human vessel, everything said is taken with a grain of salt. We take what is said and consider it. Serving as the vessel is also a position of great trust, and violating that trust by speaking words that are not those of the deity, but are your own, would be a most serious offense. Experienced members can often tell when a deity is present, and would know.

Once this is experienced, your relationship has to be different. This gives you something you can't get by reading a book about archaeology!

If you can't imagine this feeling, don't worry. If you really want to have this kind of relationship with the Gods and Goddesses, you will.

If my explanation has not helped you understand, it is no fault of yours, and not even mine. What I am trying to do is similar to describing what it is like to be in love. Don't despair. You will understand . . . you will, if you will open your heart and try. How? There are many ways, and every teacher has his or her own, but I will share my own in the following section. The techniques detailed in these pages can be used with any pantheon.

We've used these techniques individually and as a group. Those who were involved—students, friends, other covens—almost invariably gained something more than knowledge of the Gods. They gained a relationship with Them. To us, these Gods are not abstract ideas or energies. They are not distant unreachable energies. To us, They are known, and loved . . . greatly loved.

Thinking of that love reminds me of another reason for developing these relationships. It's a matter of common courtesy.

One of my pet peeves is being asked "What does this Goddess do?" or "What is He the God of?" as if deities can be put in little pigeonholes. What they are really asking is what is that deity to be used for. They think nothing of calling on a deity they've never had anything to do with and asking for favors, and they think there is no other reason to contact a God or Goddess.

I've saved my editor some trouble by not saying what I think of that. I will merely say that I don't think much of that attitude. The

Gods aren't servants! They do not exist just to help us do magic. They do help with that, of course, but they do a great deal more!

Would you walk up to a stranger and ask him for money? Or to do you a favor, and expect them to do it? If you were that stranger, would you be inclined to grant that favor? Probably not, and yet many people just pick a God or Goddess to ask, and expect help. Well, if you are going to ask for help, the least you can do is spend some time getting to know the deity, and letting them get to know you. It's only polite!

In addition to the meditations included here, you'll find some rituals you can perform, adding changes to make them yours, if you like. I've also included information on incenses and oils, to be used in these rituals and others. For us, the feast after a ritual is an integral part of the work we do, so you'll also find information on food and drink.

As you can see, there are many ways to involve the deities in your life. Meditation, ritual, and so forth, are only a beginning. Are you an artist? Paint a picture of Them or for Them. Write a poem, a song, or a prayer. Showing Them that you want Them in your life and making a place for Them is one of the best ways to get them there!

None of us will try to tell you that you will have exactly the same results with these methods that we did.

Each of you are individuals, and experience is intensely personal. If your view of the Gods is different, it does not matter. I would never try to impose my view of any God or Goddess upon someone else. I can only share with you what I have learned, and how. I do not insist that you see Them as I do. I do not insist (as if I could) that you will develop the same intense love for and relationship with every deity you meet.

I do believe that if you have not yet worked toward knowing any of the Gods personally, if there is not one God or Goddess you can say you know, you have some new joys in store. I do promise you that if you will use these techniques, and others you may know, if you will put yourself into them as we have, you will gain a treasure beyond price: a personal relationship with the Gods.

Meditations

Meditation is an integral part of Craft work as far as I'm concerned, and our training program includes meditation of several types: individual and group. We hold the belief that our earthly teachers can teach a limited amount. What they do teach us is, so to speak, the language necessary to learn the Mysteries. Meditation is one method by which we learn the rest.

As you might expect from the previous section, all the meditations here are focused on the Tameran deities. Who better to teach us?

In this section you will find information and instructions on various kinds of meditation we have used, and some that friends have shared with us. We've tried them all and found them all useful.

Two of them, the Mantra Meditation and the Contact Ritual, are extremely versatile and can be used to contact and learn from any deity you choose, from any pantheon.

All meditations require that you put some work into them. You can't just sit there and mouth the words, and expect something to happen. You must reach out with your heart and mind to the deity you want to know. No candle-burning or chanting, no ritual, however complex and full of appropriate symbolism, nothing will help you

come to know the Gods and what They have to teach you if you do not put your heart, mind, and energy into it. No teacher, however knowledgeable and well-intentioned; no book, however well-written, can give you what you can gain by this kind of work.

If you want to know the Gods and Goddesses of any pantheon in your heart, your heart must be open to them. Your mind must be prepared and ready for what they have to teach.

One more thing. Meditation is a minor form of invocation. What or who you meditate on will manifest in your life. The greatest results from meditation come not during or even immediately after, but often much later in the events that occur in your life.

Mantra Meditation

This meditation is based on the four-fold-breath, which is a wonderful meditation by itself. It can be done anytime, anywhere, even walking, if you're at all coordinated.

Begin by breathing to the count of four:

In . . . two . . . three . . . four.

Out . . . two . . . three . . . four.

Concentrate on the count, mentally. You'll find this useful for relaxing and preparing for other meditations.

When you have established the rhythm of your breathing, switch to a mental chant of eight syllables. For example:

O	SI -	RIS	LORD	TEACH	ME	OF	THEE
In	two	three	four.	Out	two	three	four.

Try to mean the words. Continue until something happens.

What could happen? I was chanting, "O Lady Bast, teach me of thee," when I began to feel the tension that, for me, is a feeling of power, of energy gathering around me. I continued a moment more, until suddenly, inside my head (or was it?) I heard "SILENCE . . . ." The rest you read in the chapter on Bast.

Once you have His or Her attention, once you feel that Presence, you can listen, feel, ask questions, whatever you like, as long as it is in a respectful manner. As soon as you can, make notes. Bast gave me a chant that has never failed to call Her. Other things of equal value have been learned from other meditations.

I encourage you to keep a journal for the results of this and any other kind of meditation you do. You might find that you aren't aware of the results of the meditations because they do not appear immediately, but you will see results later. Add these things to your journal, too.

Contact Rituals

We refer to these as "rituals" but they are, in truth, somewhere between a ritual and a meditation. They are deliberately very simple to ensure that concentration is on the deity to be contacted. Please note, however, that although they seem passive, they are not. The work being done is not expressed physically or verbally for the most part, but it is still work, and it is still being done.

You do not need any equipment for this rite, but those who are new to this type of work may find it helpful to have a picture, statue, or symbol of the deity you are contacting. For example, we recently did a contact ritual on Shu, the Egyptian God of the Air. We used a small center altar on which we placed a yellow candle (yellow symbolizes Air for us), sandalwood incense (incense also symbolizes Air, and sandalwood is a clean fresh fragrance), and a yellow ostrich feather (Shu is portrayed wearing an ostrich feather). It helped, too, that we were having 60-mile-an-hour winds that night, but such special effects aren't necessary.

We usually perform contact rituals sitting down. Often, instead of sitting in a circle, we find a comfortable place about the living room, and cast the circle around the room. We find it more important to be comfortable than formal for this work.

Use the simplest circle casting possible. If you like, you can recite the following, visualizing a circle of white light forming around you.

Circle, now we conjure thee
That thou mayest a boundary be
Between the world of men we know
And that the Mighty Ones shall show.
A guardian and protection be
For power we shall raise in thee.
Preserve, contain it in thy sphere
To aid the work we shall do here.
So have we consecrated thee.
So may our circle blessed be.

If you wish to invoke the Elements, again, keep it simple. If you've used the poem above, and wish to continue in this vein, use the following:

Sky and Sun and Sea and Earth,
Teach us, give our wisdom birth.
Sun and Sea and Earth and Sky,
With your powers gather nigh.
Sea and Earth and Sky and Sun,
All together four and one.
Earth and Sky and Sun and Sea,
Join us as we call to thee.

Feel free to rearrange this to suit your own quarter system.

At this time, you may ask the Lord and Lady to be present. I recommend that you do not use names here, that is, do not call Aset and Asar, for example, or any particular name, because you do not want to turn minds toward any deity name but that which is the subject of your ritual. Lord and Lady, God and Goddess, these are fine.

Loving Lady, Mighty Lord,
By cup and shield and wand and sword,
We ask your presence and your light
To bless the work we do this night.

Once this is done, the work of the ritual begins. You may discuss what you know of the deity, any legends of which you are aware.

Begin visualizing the deity in the middle of the circle, putting as much energy and concentration into the visualization as you are able. What you are doing is building a telesmic image, building a form suitable for the deity to enter.

At the same time, you might find it helpful to chant the name, or, if you have one (and there are several in the "Songs for the Gods" section) sing an appropriate song. We often use a "bell" chant, also known as a free form chant. Each person sings the name of the deity as each feels it, whatever note or notes seem right. This is very effective, and almost always lovely.

When you feel the presence of the deity, stop chanting. At this point, mentally ask the deity what He or She would have you know. Listen for the answer in your head. When you feel you have an answer, you may ask other questions. Some deities will "take over" and give you more information without your asking. (Oh, if only there were such an invention as a psychic tape recorder!) Someone observing such a ritual would see all in the circle sitting quietly, and would not realize that there is more there than blanking out and waiting for the deity to show up and say something. It is important that all involved have worked at the visualization and *called* the God or Goddess to come and teach.

If this is performed by a group, the leader should wait until all have finished their visit with the God or Goddess. When all have finished, each person should thank the deity for what they've learned, and close the circle.

Make notes, or share your experiences with each other. This is the most important part of the ritual. You will often find that although each individual has had a personal experience, there will be a thread of similarity running through those experiences.

Pay attention to events of the next several days, for it often happens that things regarding this deity may crop up.

Don't worry if the information you've received does not match what the historians and Egyptologists have told us. We are interested in what the Gods tell us, who They are now, and how they relate to us, here and now.

Done properly, these rituals can have a very strong effect on the participants. The deity will become real, become a part of each person, rather than a distant, unknowable being. The love I have always felt for Asar is nothing compared to the adoration I feel for Him now that I've met Him in a contact ritual.

Do not feel you must accept and understand every bit of information you receive. Make note of it, research it, work with it, and wait to see what comes later. You will learn what is truth and what isn't.

It is also valuable to do more than one contact ritual on a specific deity, with a space of time between. As you grow, the deities will have more and different things to teach you.

If you will use this ritual/meditation method, you will learn immeasurable amounts about the Gods, and gain a personal knowledge of Them you might not have imagined possible.

Guided Meditations

The following meditations are introductions to some of the Tameran deities. We usually use them with people who are new to our coven, but will sometimes repeat them for students who have been with us awhile. As is true of the contact rituals, these help build personal relationships with the deities that have been introduced, or it helps further those relationships. If nothing else, they are relaxing and enjoyable.

Chris and I have found it best to read these together. If the deity is male, I read the narration and he reads the words of the deity; if female, he reads the narration, and I, the spoken words.

Participants should make themselves comfortable. The room should be darkened as much as possible, leaving only as much light as is necessary for the leader (or leaders) to read the meditation.

We have found it most effective to have a relaxation period in which the students are mentally led away from the everyday world and problems. The following meditation includes both a "leading away" and a "leading back." These (or your own personal preference) are to be read at the beginning and the end of each meditation.

After the meditation, those involved should describe their experiences and feelings. We do, of course, allow them to keep silent if the experience was too personal to share. This seldom happens in a close group, however. Many groups in our area use similar meditations based on their own pantheons. Whatever your tradition, you'll find this type of work valuable.

Guided Meditation: Beginning

Close your eyes. Make yourself as comfortable as possible. Breathe slowly, and evenly.

In . . . two . . . three . . . four . . . Out . . . two . . . three . . . four.

Let your awareness of your body fade away. You are surrounded and held by darkness, a soft comforting darkness. You float upon it, drift upon it . . . drift away from tension . . . from worry . . . from problems . . . there is nothing but you and the darkness, the soft, nurturing, peaceful dark.

(Short pause.)

Your body has no weight, no pain, no problems. You are moving without effort, without intention.

You do not know where you are going, but you know it is right for you to go there.

(Short pause.)

Your movement has stopped, and that, too, is as it should be. You feel your feet touch the ground, and you open your eyes.

Go to the guided meditation.

Guided Meditation: Ending

Again, the darkness lifts you, cradles you, carries you away in its undemanding softness.

You know, as you move, you approach your everyday life, but you find that the problems and tensions you left behind have lost their power to confound you. You know that they are temporary, that all except the Gods and the essence of yourself is temporary. You know that you bear with you the power of (subject of meditation) and with that, you can conquer all.

You have stopped your movement. Your body takes on weight, you become aware of your physical surroundings. This room is beginning to become visible. Take a deep breath, let it out slowly, and return to your normal state.

Meditation: Asar Pharaoh

You are standing by a river, broad and full. Tall palms grow beside it.

The sun beats down on your body, and you welcome it. It feels good, soaking into your skin, soothing muscles, warming you. Its head, and the sounds and sights of the river, bring you a feeling of peace. For the moment you are content to look, listen, and feel.

At the edge of the river, growing from the water, are green stalks, a plant you recognize as papyrus. Amongst them stands a bird with a long, curved beak. He is very still, eyes closed, and seems to be thinking deep, serious thoughts.

Out on the river, fishermen cast their nets. Their voices drift back over the water as they call to each other. Some of them are singing as they work.

Near you, a field of barley thrives. A slight breeze whispers through its leaves.

You become aware of a presence behind you—so powerful a presence that you hesitate to turn—yet you know you must, and slowly, you do.

The figure you see is tall, and strongly built. He wears a nemyss of dark blue and gold striped material; the same cloth used in his short kilt. A pectoral of lapis lazuli with a large scarab in the center stands out against his bronze chest.

His expression reveals nothing of his thoughts, yet you feel the power of His Presence, His very being . . . and you are overcome by it . . . by Him. Without meaning to move, you find yourself at his feet.

For a moment, you hear only the beating of your own heart. Then, in a voice that is firm, tinged perhaps with amusement, He says, "The pharaohs that were my image needed homage to remind them of me. I do not. Rise."

A bit dazed, you start to stand up. He reaches down to help you, and you take His hand as a child might reach to its father.

"Walk with me," He says and you know that where He leads, you will follow.

Beside Asar, you walk between the river and the barley field. He reminds you that He taught his people the skill of agriculture, turned them from nomads into the progenitors of a great civilization.

"This is often forgotten," He muses. "Think more on my life . . . your people think too much of my death."

He ponders the barley for a moment, and speaks, almost to Himself. "I tried to teach them of life and death through the grain . . . but they did not understand. I had to teach them through my own death." He is silent for several heartbeats, staring at the grain before Him.

Just when you think He has forgotten you, He turns back with a warming smile. "Come," He says, "let us walk farther. I have much to tell you." And you walk beside Him, and listen.

A long pause (at least five minutes) should be made to allow the students to experience their own time with Asar.

Finally, you stop. He turns to bid you farewell, and to give you His blessing.

You leave Him, and return to the place where you began. Slowly, the land of Egypt fades away as the familiar darkness surrounds you.

Go to Ending.

Meditation: Nebet Het

You have come to rest on a solid surface, but when you open your eyes, you find yourself in darkness. Although you can hear sounds around you, and feel solidity beneath your feet, you can see nothing. There is no Moon to give light.

You peer into the darkness, waiting for your eyes to adjust, straining to gather in the slightest hint of light. What is here, you wonder. Is there anything here? Out of the darkness, you hear a woman's voice.

"What do you see, child, when your eyes are closed? Nothing. Does that mean everything has disappeared?" Again there is silence. To your left, however, you see a shadowy feminine figure, and you move toward it. When you reach the figure, however, you discover it was a trick of the light, a swirling of shadow.

The voice comes again, from another direction. "Has the Moon only one side? Because you cannot see it, does it have no existence?"

"Who are you?" you ask.

And from yet another direction, you hear, "I am that which is not what it seems to be."

You move toward the sound of her voice, but find nothing. "By misdirection do I lead," you hear from a distance. "As Isis is to Ra, so am I to Khephera. I am mystery." Another

shadowy figure appears ahead of you and this time you are sure it is not a trick. You move quickly toward it.

Reaching it, however, you find nothing but shadows in the darkness, and frustrated you cry out, "Lady!"

The voice says, "Child, if you would seek me, seek me not, but be."

You stand where you are, trying to be patient.

Short pause of about one minute.

And finally, you feel Her Presence. You cannot see her clearly, but She is there, and Her hand is held out to you. You take it, stand with Nebet Het, feeling the joy of Her nearness. Spend this time with Her, learning from Her. Learn what She will teach you.

It is time to return. Bid a loving farewell to the Goddess and close your eyes. Feel yourself surrounded by the comforting darkness.

Go to Ending.

Meditation: Tehuti

You are standing by a river, broad and full. Tall palms grow beside it.

The Sun beats down on your body, and you welcome it. It feels good, soaking into your skin, soothing muscles, warming you. Its heat, and the sounds and sights of the river, bring you a feeling of peace. For the moment, you are content to look, listen, and feel.

At the edge of the water grow tall green stalks, a plant you recognize as papyrus. Among them stands a bird with a long, curved beak. He is very still, eyes closed, and seems to be thinking serious, profound thoughts.

As you watch, he opens his eyes, turns his head and looks at you, he seems to study you. You are surprised to see, when you return the look, that the eyes are intelligent, even wise. After a moment, the bird nods, as if it has made a decision. It spreads its wings, and takes to the air. You turn to watch its flight as it passes you.

Your attention is drawn to a path over which the bird flies. You wonder where it leads, and you follow it, through the grain field.

After a few moments, you see a building ahead, made of mud brick, with windows high in the walls.

A doorway faces you, and you enter through it. You find yourself in a surprisingly bright room. On two walls are

cubicles full of scrolls. The other walls are covered with murals and hieroglyphs.

Through a door opposite, you can see an open inner courtyard, with a pool in the middle.

The doorway is momentarily darkened as a figure enters from the courtyard. It is a strange personage who approaches—the body of a man, but with the head of the bird who led you here.

Somehow, though, you do not find this strange. The eyes that look on you are full of wisdom, and you have the feeling that the knowledge in that long beaked head is far beyond that contained in these cubicles, for this is, you realize, Tehuti, the Teacher, Lord of wisdom, Inventor of hieroglyphs, Master of hidden knowledge, Lord of books and science.

Without speaking, he leads you to a table. There sit two men, each drawing on papyrus. It is possible they have the same skills, but the work you see is not of equal quality. One is drawing clean precise hieroglyphs. The other's work is rough, his papyrus stained with ink blots. You notice that the second man's pen is blunt and crude, the papyrus not smooth. The first man has a better brush and better papyrus. It is no wonder there is a difference in their work.

Tehuti nods as if he knows your thoughts, and says, "The proper tools are necessary."

He leads you to another scholar, a young man who is apparently just learning to scribe. He slowly and carefully draws the same pictograph over and over.

You look up to see Tehuti's eyes upon you.

He turns, motions for you to follow, and leads you out to the courtyard. The Lord shows you the plants there, and the fish in the pool.

He says, "There is much I have to teach you, but there is work for you to do. There are things you must know, knowledge you must have before I can teach you the greater Mysteries. The papyrus on which I write must be fine and smooth. The brush with which I draw must be well made. The ink must be finely ground and of a good quality.

"All these things must be prepared by you, though the work is hard and often tedious. Prepare the tools, and you will be ready to learn what I have to teach."

Stay here a while with the Lord Most Wise. Perhaps He will have other wisdom to share with you.

It is time to leave the Lord of Wisdom. You rise and bid him a respectful farewell.

You walk back through the room of scrolls . . . Out the door to the path . . . Through the grain to the river.

The river fades slowly . . . slowly . . . as the darkness reappears.

Go to Ending.

Meditation: Anpu

You find yourself in darkness. Though you can see nothing, you can feel a slight breeze. It gives you a feeling of vast, open space. You hear small sounds in the night. You move your feet, and learn from the feel and sound that you stand on rock and sand.

Your eyes are beginning to adjust to the dark. You can see sand, mounds, and nearby, some cliffs. Dark spaces in them seem to indicate openings of some sort. You realize, with no trepidation, where you are. You are in the Valley of the Kings—burial place of pharaohs, of queens, of nobility—and you are alone. There is a scuttling in the sand, near your feet.

What is it? A scorpion, perhaps? A beetle? What is that slithering sound over there? Perhaps a horned asp, or some harmless serpent.

Another sound catches your attention. You can't quite tell what it is, but it is coming nearer . . . closer. The sound changes from one moment to the next. At first it is the step of an animal; the next moment, the measured tread of a human.

You can see something coming, but in the darkness, you cannot discern what it is—man, or something else. You strain to see, strain to hear, try to learn what is approaching.

Before you can, however, the figure stands before you neither man nor animal but both the body of a man and the snarling black head of a jackal!

You are face to face with Anpu, Guardian of the tombs, Guide of the Underworld, the Challenger. You may escape if you wish, you have only to open your physical eyes and you will be safely away from those eyes that look deep into your soul, away from this denizen of the underworld, and away from the teeth revealed by His snarl. What will you do? Will you open your eyes? Or face the challenge of the jackal?

(If the student chooses to open his or her eyes at this point, stop. If more than one person is involved in the meditation, signal for the student to leave the room so you can continue. Later, reassure him or her that it is all right—he or she just wasn't ready.)

You stand, and after moments, Anpu ceases to snarl. He speaks:

"I am the Challenger. Those who cannot face me are unready . . . or unworthy to walk the ways I guard. They shall not learn the deeper secrets, shall not see that which is hidden.

"You have faced my challenge and you shall learn. Know this, I guard not only the hidden ways but those who travel them. If you find yourself in the dark and afraid, reach out into the darkness, feel my hand holding yours. I will remove you from your fear."

Anpu may have more to tell you. Stay awhile in the presence of this mighty God. Glory in His Presence, for that in itself may teach you much.

It is time to leave the Valley of the Kings and Lord Anpu. Bid Him farewell as the Valley fades away and a strange thing

happens. For a moment, instead of black, the head of the God seems to be golden.

The valley fades away . . . slowly . . . slowly . . . and slowly there is total darkness.

Go to Ending.

Other Meditations

From my friend Mardon come these lovely meditations/rituals.

Meditation to Connect With Nut and Geb

This meditation not only connects you with these two deities, but serves as a wonderful relaxation exercise, as well as a good way to ground yourself.

Grounding is a way of connecting and aligning yourself with the Elements to keep anchored when engaged in psychic or magical works. This makes this meditation useful before any magical endeavors, it is also handy to use whenever you feel you need to rid yourself of excess or unwanted energies, or you just feel unconnected.

Step One: Get comfortable. Unplug the phone, turn off the TV and the radio. Get away from that computer and find a relaxing position on a sofa or nearby bed. Start this ritual by taking ten deep breaths. With each breath you take in, feel yourself relaxed; with each exhalation, see the day's worries, surprises, and disappointments leave your body.

Step Two: Scanning. With your eyes closed, visualize a golden ball of light forming at your feet, and see it move up your body so that everywhere it touches becomes relaxed. Start with your

feet, move to your legs, and continue up your body (include the arms). Stop anywhere you feel stress and allow the golden light to massage and sooth the stress from you. This is Ra.

Allow your body to be completely massaged in Ra's healing energies. Once Ra reaches the outer limits of your body, allow Him to leave, taking with him the stress and tension in your body.

Step Three: Completely relaxed, visualize strong roots expanding from your body, from your feet, spine, and lower body, digging deeply into the earth below you. (You are connecting with Geb.) Breath deeply as you inhale, visualize rich green and brown energy entering your body; as you exhale, visualize gray and black energy leaving your body. Do this for about ten breaths before moving on to the next step.

Step Four: Feeling the new energy course through you, visualize strong branches like a tree stretching up into the sky. Turn your palms upward and visualize cool raindrops falling gently into your palms. Feel the heat of the Sun as it beams down on your outstretched limbs.

Step Five: Mixing the energies. The energy you get from Nut is going to feel very different from the energy you draw up from Geb. Allow it to mingle and course through your body.

Step Six: Ending the ritual. Visualize the roots extended into Geb returning to your body, and then the Branches extended to Nut retracting back into your being.

Meditation to Connect With Ra and Nun

This ritual connects you with Ra (Fire) and Nun (Water). It is symbolic of the time before time, before history when the first seeds of life were introduced into the womb of the Goddess. This ritual should

be used to consecrate new beginnings, as well as to establish new path workings. It is also commonly used to find an end to a conflict within.

Step One: Get comfortable. Put down the phone, turn off the TV and radio. Get away from that computer, and find a relaxing position on a sofa or nearby bed. Start this ritual by taking ten deep breaths. With each breath you take in, feel yourself relaxed; with each exhalation, see the day's worries, surprises, and disappointments leave your body.

Step Two: Scanning. With your eyes closed, visualize a blue ball of light forming at your feet, and see it move up your body so that everywhere it touches becomes relaxed. Start with your feet, move to your legs, and continue up your body (include the arms). Stop anywhere you feel stress and allow the blue light to massage and sooth the stress from you. This is Nun. Allow your body to be completely massaged in Nun's nurturing energies. Once He reaches the outer limits of your body, allow Him to leave, taking with Him the stress and tension in your body.

Step Three: Completely relaxed, visualize yourself as the ocean. Feel the cooling waters surrounding you as you sink deeply into the womb of the Goddess. This is where you began your life. (This is a great bath ritual by the way!) As you slip under the waters your heartbeat becomes one with the ocean. The waves crashing on the shore become distant and the heartbeats of you and Nun become one.

Step Four: Feeling the new energy course through you, visualize a streak of lightning coursing down from the heavens and joining with the waters. Allow the energies to flow naturally with one another.

Step Five: At the moment the lightning strikes the waters, visualize what it is you want to do, and nothing else. Try to limit your thoughts to the goal at hand. Keep in mind this ritual

can have any purpose. The original purpose was to eliminate negative energies, but the powers of this type of visualization have become limitless. In the past it has been used to eliminate negative energies, used successfully as a fertility ritual, and used by a close friend to help him quit smoking.

Step Six: Ending the ritual. Visualize the lightning dispersing from the waters. (This will be almost instantaneous from the time the lightning strikes the water.) At this time, visualize yourself coming up from the depths of the primordial waters. As the waters flow off your flesh, the objective of the ritual is set into motion. As you rise just above the waters it is a good idea to begin the relaxation and grounding ritual which will again center and ground you.

Rituals

What little we have found in the way of rituals as performed by the Tamerans shows these rites were very different from Wiccan ceremonies. We have, of course, very detailed records of the funeral ceremonies, but even if we should wish to perform a crossing over rite, these would not be suitable in most situations.

There were celebrations of many kinds in Tamera, as you can tell by the Calendar (page 252). We don't know many details about these, but I seriously doubt they were circle ceremonies. None of this is unexpected. They were not Witches! They had their own religion, in fact, they had several of them.

As I have said, Sothistar is not trying to recreate the ancient Egyptian religion. We are a Wiccan coven, and we work with the Tameran Gods. The rituals you will find here are written with that mindset.

Although these rituals and their various elements are certainly designed so that you may use them "as is," I urge you to add as many personal touches as you wish. It is more important that the rituals touch you than that you do them exactly as I have written them.

Most of these rituals were written especially for this book, and although they may contain elements found in Sothistar's rituals and/

or may have been performed by our coven, they are not necessarily traditional with us. If we performed these rites, we would add our own touches to make the ritual uniquely Sothistar's, just as I hope you will make the ritual uniquely yours.

Music is something often found in our rituals. If you would like to include it in yours, this section contains songs for many of the Tameran deities.

Our big rituals are usually followed by a potluck feast. Over the years, it has become traditional for our Harvest or Hallows feast to be made up of dishes that might have been served in ancient Egypt. This has always added to our feeling of connection with our deities, and with those who called upon Them. In this section I've included a list of foods and spices that were available to the Tamerans, and some recipes we've discovered.

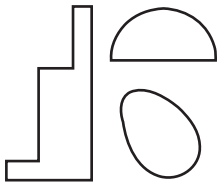
Incenses and oils are, of course, part of ritual for us, and there's a collection of recipes for these in this section.

Below you will find a Circle Opening and a Circle Closing to be used with the two rituals. You may, of course, use them with other rituals if you like, or use your own.

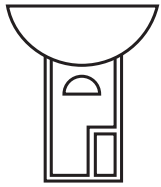
Circle Opening

All gather at the place of the ritual. If the individual or group has a special circle opening for calling the Elements, it may be performed before this opening. Using a wand, staff, or athame, draw the symbol of the throne to the East, saying,

The Lady Aset stands before me.

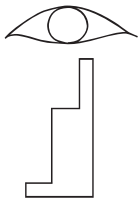


Turn to the West and draw there the hieroglyph for Nebet Het, saying,



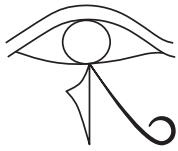
The lady Nebet Het, behind me.

Turn to the North, draw there the glyph for Asar, saying,



To my left, my Lord Asar.

Turn to the South, and draw there the Eye of Horus saying,



To my right, my Lord Heru.

Again, face East and make a sweeping motion above your head from the Eastern edge of the circle to the Western edge, saying,

Nut above me.

Make another sweeping motion from West to East, but this time with the wand lowered, saying,

Geb below me.

Face East again, and say,

Safe I stand within the Gods
Blessed be the Work done within this sphere.

Proceed with the ritual.

Circle Closing

Begin at the East and as you mention each deity's name, turn in that direction, and bow.

Our Work is ended. We thank the Lady Aset,
Lord Heru, the Lady Nebet Het, Lord Asar,
Lady Nut, and Lord Geb for their protection and guidance.
Although we shall leave our formal circle, we ask that the love, protection, and guidance we have received from these deities continue, for we shall ever be in need of those blessings.

If you have a formal circle closing, it may be done now. If not, rap on the altar and say,

---

The rite is ended.

Celebration of the Birthdays of the Gods

For many years, Sothistar held a "Birthday of the God/dess" party, to celebrate the birth of five Egyptian deities. I am unaware of any traditional birth dates for deities of other pantheons, so we celebrated the birthdays of all the Gods and Goddesses of all pantheons at this party.

These celebrations were held on the Saturday or Sunday that fell within the five days preceding July 19th, the date of the rising of Sirius.

This ritual celebrates the births of the five deities, but is designed so that you may add names in order to celebrate Gods of all pantheons, if you wish.

A participant should be chosen to represent each of the five deities. All others in the circle should be given (or choose) the name of other deities of the Egyptian pantheon (or any pantheon).

To add to the spirit of the celebration, this ritual can (and should be) followed by a potluck feast. Information on traditional foods can be found later in this section.

Circle Is Opened

Priest: *My friends, we are gathered here to celebrate, with joy and love, the birthday of five deities worshiped in an ancient land.*

Priestess: *Five they were, born of the sky, fathered by the Earth. Five they were, born one each day in the five days not of the year.*

Priest: *Five were born of the sky mother; three sons and two daughters. Let us first honor Them, one by one.*

Priestess goes to the participant representing Asar, bows and says:

Praise to Thee, Asar, eldest Son of Nut. God of Life, Lord of Death, Ruler of the Unborn. Receive Thee our love and adoration as we celebrate the day of your birth.

Asar: *First born of our mother am I, first to see the land, first to call it beloved. I am the grain that must fall if life is to be renewed. It is my voice you hear in the last sigh of death and the first cry of birth. If you would honor me, then honor all phases of life including its end, for I am both, and I shall be with you when your life begins and when it ceases.*

Priest goes to the one representing Aset, bows and says:

All love to Thee, Aset, Lady of the Moon, Daughter of the Sky. Mother, Mistress of all Magic, our hearts rejoice at Your presence on the day of your birth.

Aset: *I am my mother's first daughter, the fullness of the Moon am I. I am the brightness of learning. Magic is mine, and power. I am all that is Woman, all its strengths and all its burdens. If you would honor me, honor all my children. Serve them, and you will serve me.*

Priestess goes to one chosen to represent Heru, bows and says: Her Ur, Thou Great Sky, Thou Great Face, honor praise we bring to Thee. Lord of all, hear our joy as we celebrate the time of thy birth.

Heru: *I am the sky beyond the sky, watching all, seeing all through the Sun and the Moon. Little known am I, but that does not limit my power. If you would honor me, then honor yourselves, for all creation is mine.*

Priest goes to one chosen to represent Nebet Het, bows and says: Beautiful Nebet Het, Lady of the House, Lady of the Womb, happily do we praise Thee. Know Thou of our love as we celebrate your birth.

Nebet Het: *All that is unseen am I, all that is unknown. Mystery is mine, and meditation. Do not seek to know me, I will come when I choose, and when you least expect me. If you would honor me, honor that which you do not know, nor understand.*

Priestess goes to one chosen to represent Set, bows and says:

Hail, Mighty Set! Sword wielder, storm bringer, reaper of the grain. Hear us, hear our praise as we honor the season of your birth.

Set: *I am the desert storm, wind scouring, sand blasting. I cleanse, but not gently. Those who do not understand see me as evil, for they do not see that I give by cutting away. If you would honor me, then honor your eternal selves, for that is what I honor in my work.*

Priest and priestess return to their original positions. Priestess takes up the chalice, saying:

The Mother of these Gods, the womb from which they came forth, was the Goddess of the Sky, the Lady Nut. We cannot honor Them, without honoring Her. Partake of the cup, taking within you the Mother of the Gods, rejoicing in the joy and pain of birth.

Priestess raises the chalice in a salute, sips from it, and passes it to the Priest who follows suit, and passes the chalice on.

When that chalice has returned, the Priest takes up the bread, saying:

Nor can we celebrate this birth without honoring the Father of the Gods, Geb, Lord of the Earth. Partake of the bread, honoring this Great God, rejoicing in the strength and beauty of His seed.

Priest raises the bread, takes a small piece and eats it. He then passes the plate to the next person.

When the bread has returned, the Priestess says:

Though we honor the deities of ancient Egypt with this rite, we know that there are others of other lands equally worthy of honor. Let us now, in that spirit, call out the names of other Lords and Ladies, with love and praise, that we may, as much as possible, honor all of them.

She calls out a name and the others follow suit around the circle. It will be most effective if, after you've gone around the circle once, you do it again, several times. If, instead of calling out the names, each person sings the name, in whatever notes they choose, you will find it quite lovely and moving.

Priest: *Hail to the Lord and Lady by all Their Names!*

Priestess: *Let us now close our circle and continue our celebration with feasting and laughter, remembering as we do that this is as much a part of our celebration as this ritual.*

Circle Is Closed.

The Rite of Blessing a Child

Before the rite, the parents should, with careful thought, choose a deity to serve as protector of the child and prepare a child's amulet as detailed on page 190. A small cloth or leather bag to hold the amulet should also be prepared.

If possible, one person should be chosen to represent each of the Gods who bring a gift to the child. If enough people are not available, those present can rotate.

If desired, each of the gifts given in the name of the deities during the rite can be symbolized by an actual gift to be placed in a small bag or box. Suggestions can be found at the end of each speech.

Most of the deities mentioned in this rite are traditionally connected with childbirth.

Circle Is Opened

Priestess: *We are gathered to celebrate a joyous event: a loved one has returned to us.*

Priest: *A soul has entrusted itself and its upbringing to two of our members.*

(To parents)

Bring the child forth.

Parents step forward with child to stand facing Priest and Priestess.

Priestess: *It is not our right to choose the path our children will follow. That choice belongs to each individual. When this child has reached the age of decision he/she will choose the way of the spirit that is right for him/her.*

Priest: *Until that time, however, we can direct our children along the path we have chosen. And we can place them under the protection of the Gods as we know and love Them.*

Priestess: *Before the Gods, name this child.*

The naming is done.

Priest: *As we rejoice in this returning of a loved one, let us bring to this one the gifts of the Gods.*

Parents may stand in the center of the circle, each person stepping forward to bestow a gift, or the child may be carried around the circle. If symbols of the gifts are presented, they should be given to the parent not holding the child.

Priest: *The Lord Asar has sent forth (child's name), another from the Land of the Unborn. But He sends no spirit forth alone. In the name of the Father of All, do I bring the gift of guidance throughout life. (A small compass.)*

Priestess: *In the name of Aset, Birth Giver, do I give the gift of love, that this small spirit may both love and be loved in return. (A small heart.)*

Khnum: *From Khnum who created the seed for the body of this child, do I bright the gift of health. (A tiny pot, or chip of baked clay.)*

Heqet: *In the name of Heqet, Mistress of Magic, midwife, do I bring power. (A small frog charm.)*

Bes: *Bes, God of joy and protection, brings the gift of humor, of joy, of healing laughter. (Small item of silliness.)*

Meshkenet: *In the name of She who is the foundation on which birth takes place, I bring a foundation on which this child may stand firm throughout life. (A tiny chip of brick.)*

Anpu: *Anpu, Guardian of Souls, gives the ability to see the truth. (A small candle.)*

Priest: *What deity have you chosen to protect this child?*

Parents name deity. Amulet is brought forth and held toward center of circle. If a God has been chosen, Priestess reads the following; if a Goddess, the Priest. The other will read the words of the amulet.

Priest/ess: (Deity name), *let your power enter this amulet. Let the words written here be your words,*

let their truth be your truth, and the voice which speaks the words be heard by all as your voice.

Priest/ess reads amulet.

All envision the power of the deity entering the amulet. The name of the God or Goddess may be chanted or sung, or a song may be inserted here.

The amulet and a small symbol of the deity shall be placed in the bag that is placed around the child's neck.

If godparents have been chosen, they should be called forth at this time.

***Priestess:** Before the Gods, will you, (goddessmother), take upon yourself for this child's spiritual upbringing, and if need should come, for his/her physical well-being, as though he/she were born from your womb?*

Goddessmother responds.

***Priest:** Before the Gods, will you (godfather), take upon yourself for this child's spiritual upbringing, and if need should come, for his/her physical well-being, as though he/she were grown from your seed?*

Godfather responds.

The godparents step back into the circle.

Mother now comes before altar and prays in these words, or words of her own choosing.

My Lady Aset, Mother of All, Mistress of Magic, help me to raise my child with love and wisdom, leading him/her in the right ways. Be ever by

my side that I may be the mother to my son/daughter You are to me.

Father steps forward and prays in these words, or words of his own choosing.

My Lord Asar, Father of all, Lord of Life and Death, into my hands you have given this child. Guide me that I may guide her/him to full growth. Strengthen me that I may ever be a source of strength to her/him. Be ever at my side that I may be the father to my son/daughter You are to me.

***Priestess: (Mother),** what vows will you make to this child, who, though he/she comes to you in this small body, may have carried you in her/his arms in another life.*

Mother makes vows.

***Priest: (Father),** what vows do you make to this small spirit who may be even older and wiser that any here?*

Father makes vows.

***Priestess:** This child, born to our brother and sister, is now under the protection of the Gods. Can we do less? Let us each promise our love and protection to this small one.*

Child is carried around circle as each member makes promise.

***Priest:** May we always be worthy of the trust the Gods have placed in us. Our work is done.*

Circle Is Closed.

Festival of Bast

We performed this as a public ritual about November 16th, one of the traditional dates for a festival of Bast.

For our ritual we had altars at each quarter, each with a different statue of this Lady on it, with colors and other decorations relating to the Elements. We also had a center altar with a large bust of Bast on it, of the type that have room in the back for a votive which, when burning, shines through the eyes of the statue. Only the candles on the main altar are burning. When the quarters are called, do not light the quarter candles at that time. That will come later in the ritual.

The Charge of Bast as it appears in the ritual is shown as it was written. However, as so often happens, words came out of the priestess's mouth in addition to what had been written, which made it more powerful. I wish someone had written them down!

One thing you might do, after everyone is gathered and before you start the ritual, is let everyone get a certain something out of their systems. It's there anyway, so you might as well let them do it. Get everyone to sing the "meow meow meow meow" song found in a certain cat food commercial. That way it's not going to appear in the middle of the ritual.

Once that is done, give everyone a few minutes to settle down.

At this point, the High Priest and High Priestess of the ritual should walk once around the circle having everyone chat "mau" (not "meow") softly and quickly. The purpose of this is to get everyone in tune and together.

Quarters are called.

East: *Lady Bast! Bring to us the light out of darkness. Let the winds blow Your inspiration to us.*

South: *Daughter of the Sun! Bring to us the fire from midnight. Let the flames come out of the darkness.*

West: *Lady Bast, from the dark depths of the sea, to the light-sparkled streams, bring us Your love.*

North: *Lady Bast, let Your strength rise from the dark Earth to bring us knowledge of Your true self.*

Priest: *Welcome to the Festival of Bast, the Festival of Lights. This is a celebration, true, and we will dance and sing. But we also hope to make this ritual a learning experience. We hope you will take away with you some knowledge about this beloved Goddess, and will perhaps take away a bit of Her Self.*

We sing hymn to Bast. (Song can be found on page 163.)

Priest: *It was the custom in ancient Egypt to extinguish all lights at this time, and relight them. So shall we do so now.*

All candles on center altar extinguished.

Priestess: *Before we light them again, let us chant to the Lady*

Bast, whose Name we celebrate today, calling Her to teach us. Let us continue this chant until we are told to stop.

All chant the Mau Bast chant until Priestess speaking for Bast chooses to speak. (The word "silence" should be spoken loudly and in a commanding tone of voice that all become silent, at which time the speech should continue)

Charge of Bast: (loudly)

Silence . . . is my name. And in silence shall I be heard. Be still and listen. My symbol is not the

domestic cat that is dependent on humans for its sustenance. No! My symbol is the wild jungle cat, the night prowler, the fierce hunter, sovereign and proud. It is here in the darkness that my lessons are taught. That which I bring, that which I teach, is not easily learned. Oh my dear ones! Yes, I can be the nurturing Sun, I can be the gentle light of dawn, but you must first go through the dark night to reach that light. Know this, in the times when learning is the hardest, when the lessons are most painful, I am there with you and that light is found through the learning; and when the lesson is done, the dawn comes, the light comes, and the nurturing rays of the Sun will warm your day. Will you learn my lessons? Or will you hide from me and all I have to give you? Think, now, in the dark. What will you do?

Priestess: *Let us chant again, but this time, call this Lady to you personally, call Her within you and listen to what She might have to say only to you. She may speak in your mind and heart.*

When you feel the time is right, relight main candles. Then take one of the candles on the center altar and go to a quarter, beginning to light candles clockwise.

During this time, chant:

When all candles are lit and it seems all have finished their communion with Bast, continue.

> ***Priest:*** *From the darkness comes the light. Let us now sing and dance to thank the Lady for the wisdom She has given us and because it is traditional to do so.*

Sing the following song, until it seems like people are ready to stop. (The tune is the same as the chant above.)

> *Sing and dance in the name of the Cat with eyes of flame.*
> *Sing and dance for the one who is Lady of the Sun.*

When the time is right, continue.

> ***Priestess:*** *Let us end our circle. We will feast, sing, make music and dance all in Her presence!*

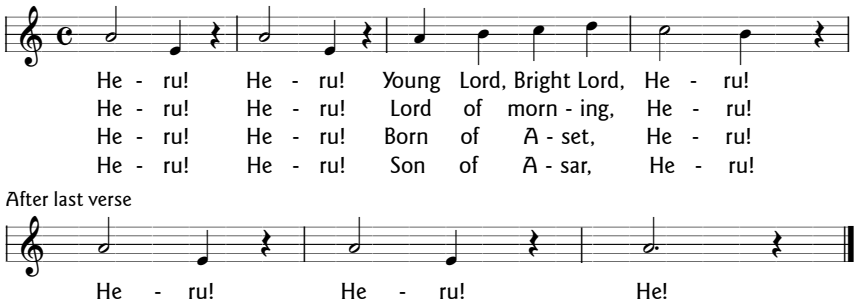
Circle Is Closed.

Songs for the Gods

These songs can be used in a ritual, as invocations, or simply to praise a specific deity. We use them often. Music is very important in our tradition, and it would be unusual for us to have a ritual without some kind of song or chant involved. Nothing brings a group of people together like singing, so not only is it pleasant, but it is magically effective to use songs everyone can sing.

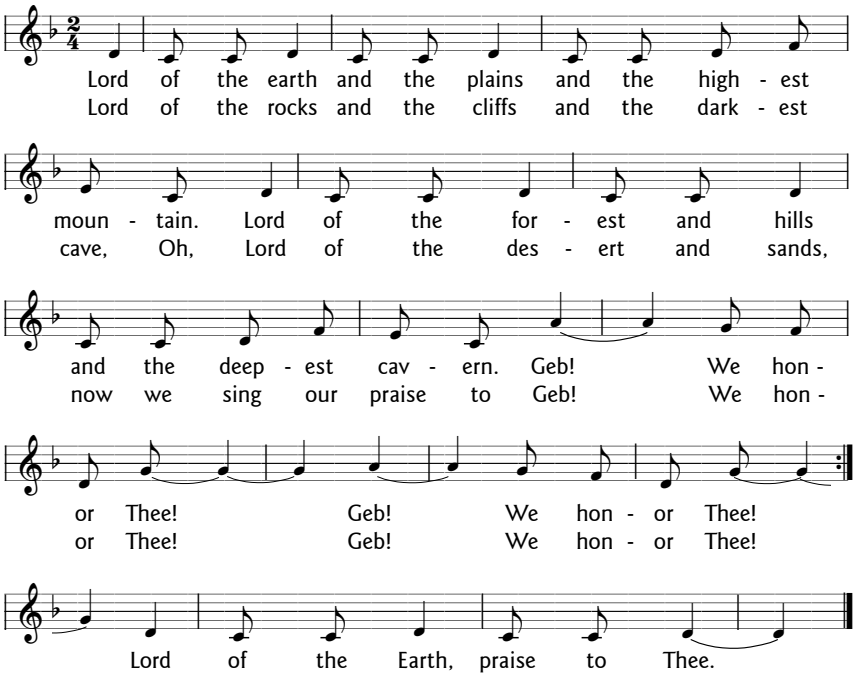
In the earlier discussion on building personal relationships with the deities, I mentioned writing songs for them. That's been one of the ways I've developed those relationships. These were written at various times in my life. Some came when I needed a song for a specific deity. Others seemed to come on their own. I do know that after they were written I seemed to have a close relationship with the deity the song was about, but I'm not sure if I wrote the songs because I had that relationship, or the relationship existed because I wrote the song.

Hymn to Heru

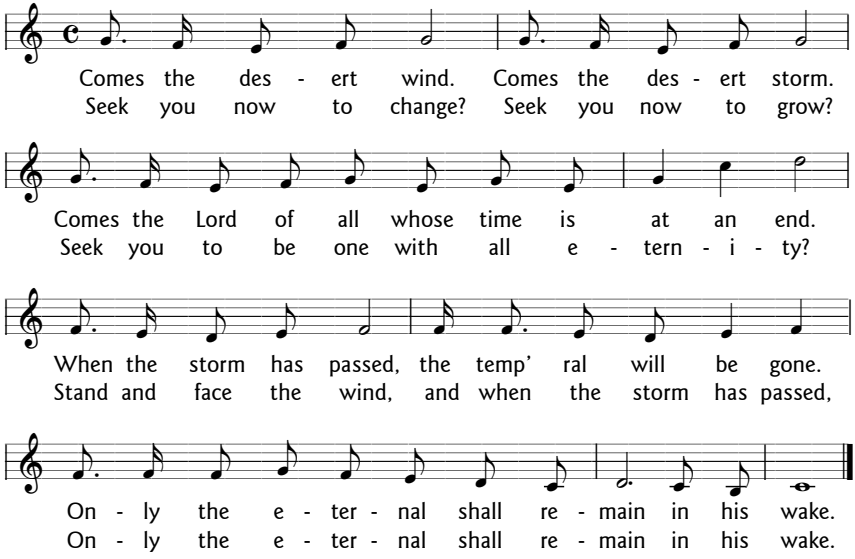

He - ru! He - ru! Young Lord, Bright Lord, He - ru!
He - ru! He - ru! Lord of morn - ing, He - ru!
He - ru! He - ru! Born of A - set, He - ru!
He - ru! He - ru! Son of A - sar, He - ru!
After last verse
He - ru! He - ru! He!

Hymn to Geb

To be sung firmly, with a strong beat.


Lord of the earth and the plains and the high - est
Lord of the rocks and the cliffs and the dark - est
moun - tain. Lord of the for - est and hills
cave, Oh, Lord of the des - ert and sands,
and the deep - est cav - ern. Geb! We hon -
now we sing our praise to Geb! We hon -
or Thee! Geb! We hon - or Thee!
or Thee! Geb! We hon - or Thee!
Lord of the Earth, praise to Thee.

Hymn to Set


Comes the des - ert wind. Comes the des - ert storm.
Seek you now to change? Seek you now to grow?
Comes the Lord of all whose time is at an end.
Seek you to be one with all e - tern - i - ty?
When the storm has passed, the temp' ral will be gone.
Stand and face the wind, and when the storm has passed,
On - ly the e - ter - nal shall re - main in his wake.
On - ly the e - ter - nal shall re - main in his wake.

Hymn to Tehuti

To be sung somewhat slowly and heartfelt.

Wis-dom has wings. Wis - dom can fly. Could wis - dom come to
one such as I. Teach - er of Gods. Teach - er of kings.
Oh, I would learn from Thee. I would earn wings. Head of an i - bis,
eyes of a sage. Wis - est of all wise ones, ho - li - est mage.
Teach- er of Gods. Teach- er of kings. Oh, I would learn from Thee.
I would earn wings. Lord, hear my cry. Feel my heart reach.
My life is learn- ing if you would but teach. Teach- er of Gods.
Teach- er of kings. Oh, I would learn from Thee. I would earn wings.

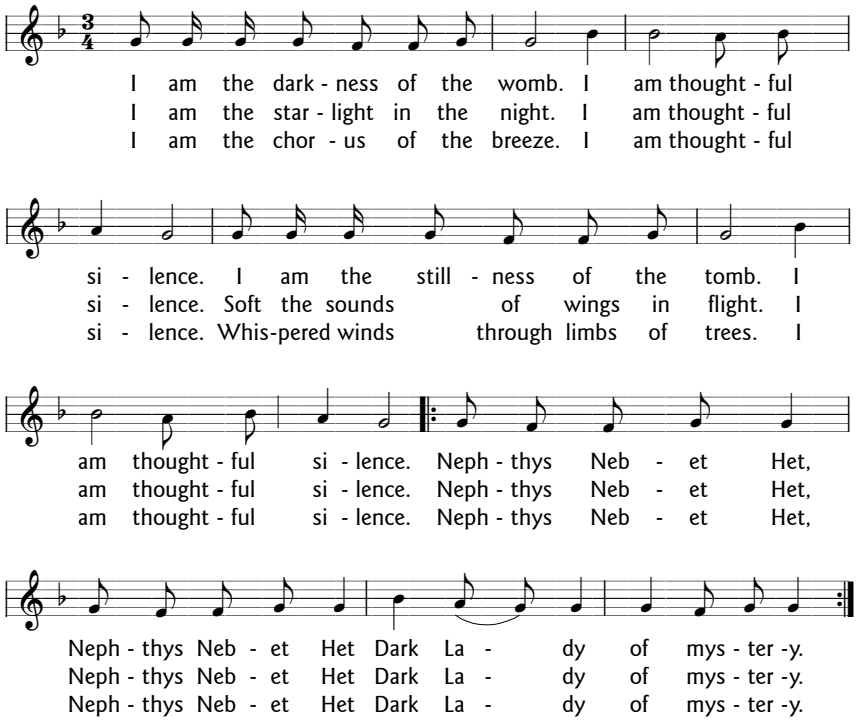
Hymn to Aset

Seek you star - light that sings? Seek you ma - gic with
Would your spir - it un - fold seek - ing wis - dom un -
wings? Would you laugh and then cry? Seek you joy? Seek you
told? Would you look on a beau - ty that's blind - ing to
joy? Seek you love with - out end? Sis - ter, Moth-er and friend?
see? Are there worlds you would know? Seek you pow - er to grow?
1.
2.
Come with me, I will show you my La - dy.
Come with me, I will show you my La - dy.
Come with me, I will show you my La - dy.

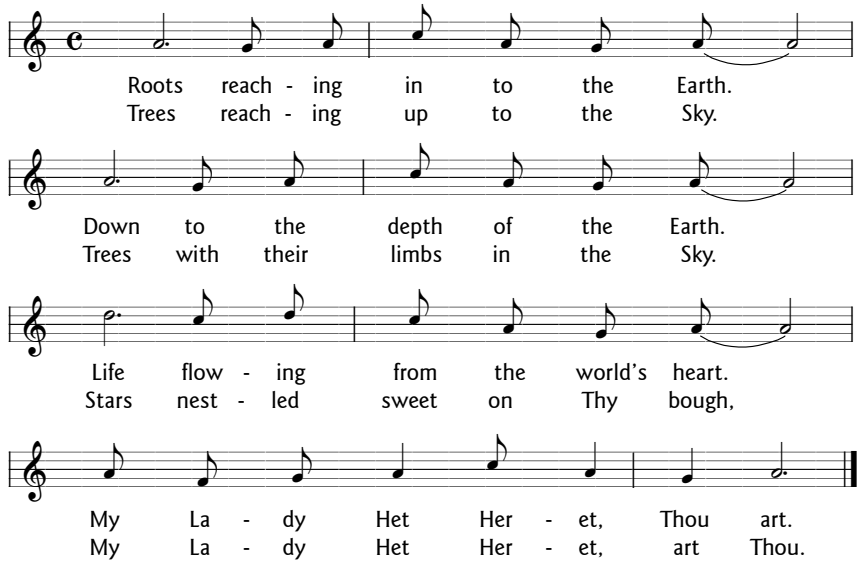
The Challenge

Do you dare to walk the hid - den ways?
Can you bear to face the hid - den truth?
Do you dare to walk the hid - den ways? Do you dare to
Can you bear to face the hid - den truth? Can you bear to
face the Jack - al? Do you dare to face the Jack - al?
face the Jack - al? Can you bear to face the Jack - al?
Do you dare to walk the hid - den ways?
Can you bear to face the hid - den truth?

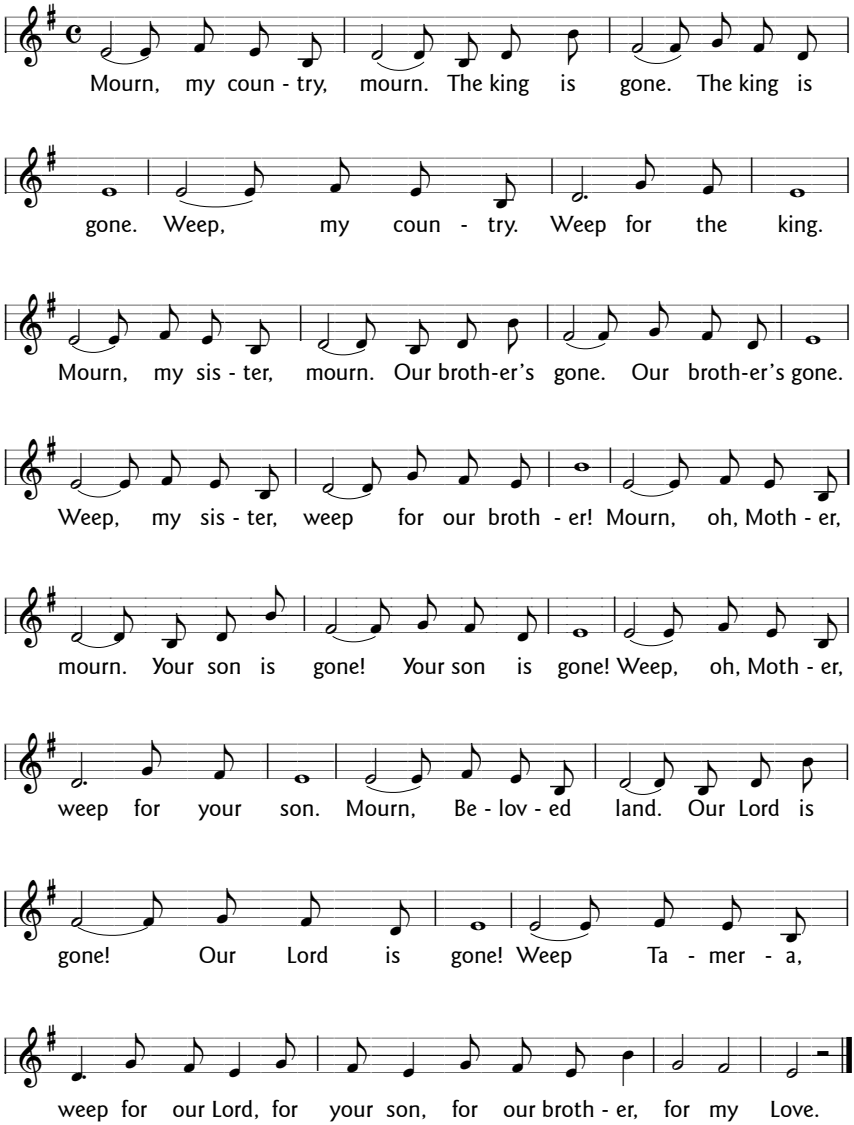
Hymn to Nephthys


I am the dark - ness of the womb. I am thought - ful
I am the star - light in the night. I am thought - ful
I am the chor - us of the breeze. I am thought - ful
si - lence. I am the still - ness of the tomb. I
si - lence. Soft the sounds of wings in flight. I
si - lence. Whis-pered winds through limbs of trees. I
am thought - ful si - lence. Neph - thys Neb - et Het,
am thought - ful si - lence. Neph - thys Neb - et Het,
am thought - ful si - lence. Neph - thys Neb - et Het,
Neph - thys Neb - et Het Dark La - dy of mys - ter -y.
Neph - thys Neb - et Het Dark La - dy of mys - ter -y.
Neph - thys Neb - et Het Dark La - dy of mys - ter -y.

Hymn to Het Heret


Roots reach - ing in to the Earth.
Trees reach - ing up to the Sky.
Down to the depth of the Earth.
Trees with their limbs in the Sky.
Life flow - ing from the world's heart.
Stars nest - led sweet on Thy bough,
My La - dy Het Her - et, Thou art.
My La - dy Het Her - et, art Thou.

Mourning Song

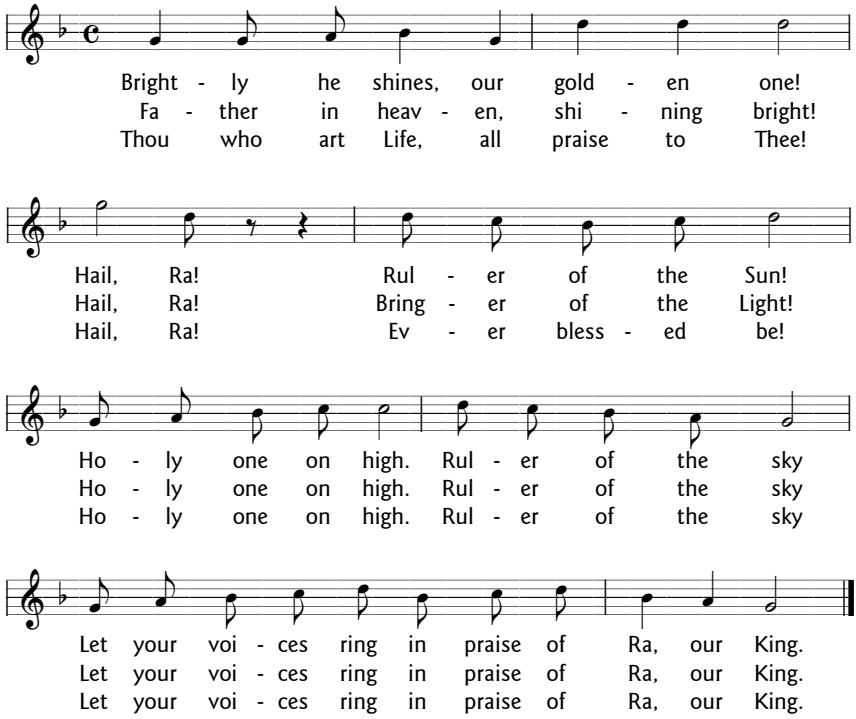

Mourn, my coun - try, mourn. The king is gone. The king is
gone. Weep, my coun - try. Weep for the king.
Mourn, my sis - ter, mourn. Our broth-er's gone. Our broth-er's gone.
Weep, my sis - ter, weep for our broth - er! Mourn, oh, Moth - er,
mourn. Your son is gone! Your son is gone! Weep, oh, Moth - er,
weep for your son. Mourn, Be - lov - ed land. Our Lord is
gone! Our Lord is gone! Weep Ta - mer - a,
weep for our Lord, for your son, for our broth - er, for my Love.

Lament of Isis and Nephthys

Come back, come back, oh beau - ti - ful
Come back, come back, be - lov - ed of
boy. Come home to those who love thee.
all, to those who wait in mourn - ing.
Come to thy sis - ter, come to thy wife, and bring the joy back
in - to life! Come to thy house and ease the pain! Oh,
let our tears not be in vain! Come back! Come
back, oh beau - ti - ful boy. Come home to
those who love thee, who mourn thee, who call!

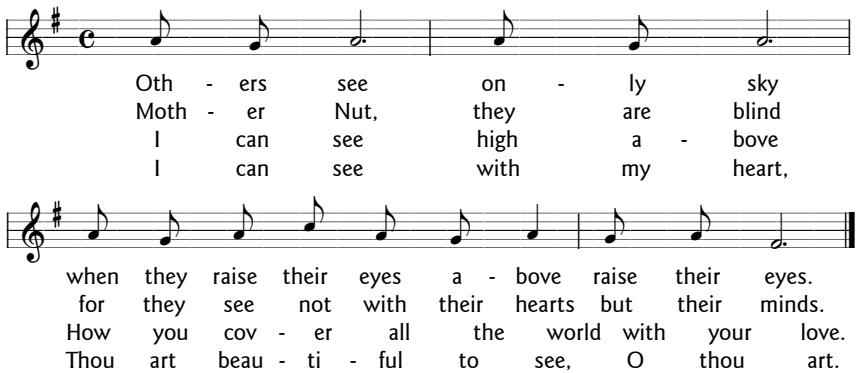
Hymn to Ra

To be sung brightly and quickly.

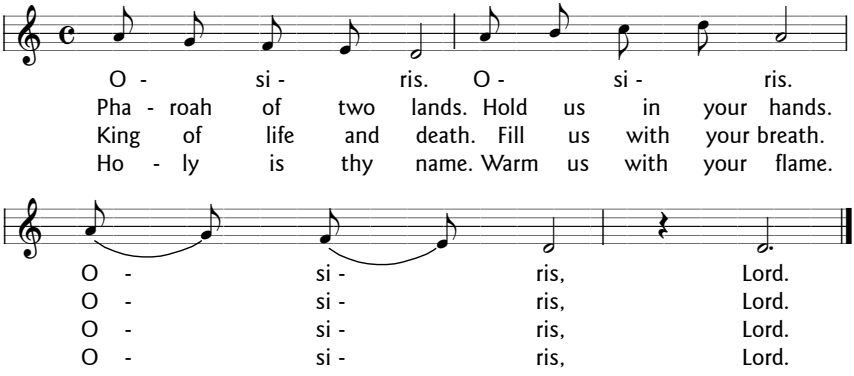

Bright - ly he shines, our gold - en one!
Fa - ther in heav - en, shi - ning bright!
Thou who art Life, all praise to Thee!
Hail, Ra! Rul - er of the Sun!
Hail, Ra! Bring - er of the Light!
Hail, Ra! Ev - er bless - ed be!
Ho - ly one on high. Rul - er of the sky
Ho - ly one on high. Rul - er of the sky
Ho - ly one on high. Rul - er of the sky
Let your voi - ces ring in praise of Ra, our King.
Let your voi - ces ring in praise of Ra, our King.
Let your voi - ces ring in praise of Ra, our King.

Hymn to Nut

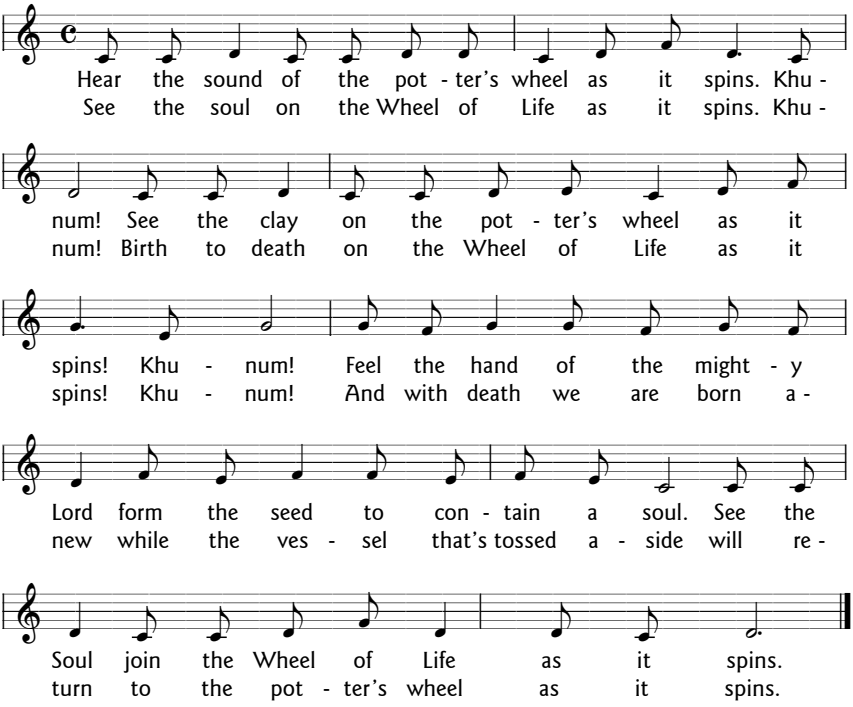
To be sung moderately slow and softly.


Oth - ers see on - ly sky
Moth - er Nut, they are blind
I can see high a - bove
I can see with my heart,
when they raise their eyes a - bove raise their eyes.
for they see not with their hearts but their minds.
How you cov - er all the world with your love.
Thou art beau - ti - ful to see, O thou art.

Hymn to Osiris


O - si - ris. O - si - ris.
Pha - roah of two lands. Hold us in your hands.
King of life and death. Fill us with your breath.
Ho - ly is thy name. Warm us with your flame.
O - si - ris, Lord.
O - si - ris, Lord.
O - si - ris, Lord.
O - si - ris, Lord.

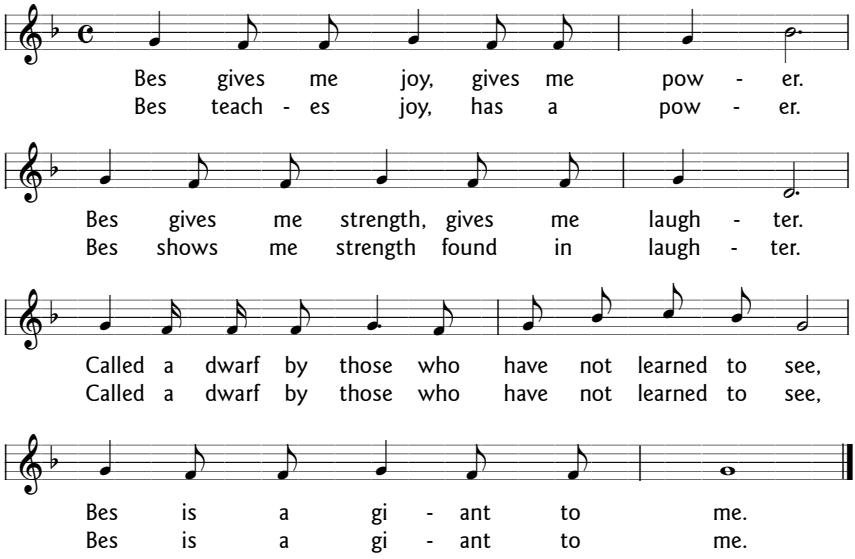
The Potter


Hear the sound of the pot - ter's wheel as it spins. Khu -
See the soul on the Wheel of Life as it spins. Khu -
num! See the clay on the pot - ter's wheel as it
num! Birth to death on the Wheel of Life as it
spins! Khu - num! Feel the hand of the might - y
spins! Khu - num! And with death we are born a -
Lord form the seed to con - tain a soul. See the
new while the ves - sel that's tossed a - side will re -
Soul join the Wheel of Life as it spins.
turn to the pot - ter's wheel as it spins.

Hymn to Bast

Lad - y of the Mid - night Fire, Mau Bast
Cat with eyes of gold - en flame, Mau Bast
Grant to us our heart's de - sire, Mau Bast.
Hear us as we call your name. Mau Bast.
Lad - y if you will it so, help us learn what
To our wait - ing hearts ap - pear. Hear us call - ing,
we must know if our spir - its are to grow. Mau Bast.
Lad - y hear. Might - y God - dess be ye near. Mau Bast.

Hymn to Bes


Bes gives me joy, gives me pow - er.
Bes teach - es joy, has a pow - er.
Bes gives me strength, gives me laugh - ter.
Bes shows me strength found in laugh - ter.
Called a dwarf by those who have not learned to see,
Called a dwarf by those who have not learned to see,
Bes is a gi - ant to me.
Bes is a gi - ant to me.

The Forgotten Ones

The pyr - a - mids are old. The
No more the sis - trums ring in
For - got - ten are the Gods in
i - bis flies no more. The temp - les have grown
praise of Het Her - et. No more do voic - es
lands They called Their own. Where once a hund - red
cold. None come there to a - dore. And
sing a prayer to Neb - et - het. And
lived They call one God a - lone. But
Al - lah's name rings out where once O -
no one thinks of love - ly Nut when
in our hearts they are a - live and
si - ris was a - dored, but
stars shine high a - bove, but
ev - er will they be! Oh,
in my heart O - si - ris lives,
in my heart these la - dies live,
an - cient ones of E - gypt, we
and ev - er is my Lord.
and ev - er is my love.
have not for - sak - en Thee!

Incenses and Oils

To the Tamerans, incenses served two spiritual purposes. The Gods were said to have a very sweet smell, so the fragrance of the incense reminded them of and turned their minds toward the Gods. They also believed the smoke carried their prayers to the Gods.

Many of us use incense frequently, both in and out of ritual. The use of incense "just because we want to" can have one of two effects. It can lessen our feelings about the magical uses of incense, or it can bring those feelings into our everyday lives. The result is up to you.

Continue to use incense when the mood strikes you, but as you light it, say a small prayer. For example: "Lord and Ladies, let the fragrance of this incense remind me ever of You."

Make an effort, too, as you smell the incense, to remember that its smoke carries your words to the Gods, and take care with what you say. Say nothing you don't want Them to hear!

Use incense during any meetings you have that relate to your religion. For that matter, you could use them to set the mood for any meeting, whether or not it relates to your path.

Most of the "perfumes" mentioned in the various ancient writings were actually scented oils. Among the scents the Tamerans were

known to use were myrrh, cardomom, and probably sandalwood. We know they also had sesame, coriander, a kind of calamus (sweet flag), a type of oregano, cumin, anise, and violets.

The following recipes were developed by people; partially from research, and partially from "feel." You can, of course, use them as they are, or you can develop your own. Just as we do not necessarily view the Tameran deities as the Tamerans did, we do not restrict ourselves to plants and materials that were available to those ancients.

It is more important that an incense seem right to you than it be historically accurate.

Kyphi

First, the best-known incense connected with Egypt is Kyphi. There are many recipes you can find for this. Here is one:

3 parts honey
1 part copal
1 part orris
1 part storax
2 parts cinnamon
(grind it forever)
3 raisins
1 part myrrh
4 parts sandalwood
2 parts frankincense
Red wine (enough to moisten mixture)
Benzoin (enough to roll balls in)

Thoroughly grind all ingredients separately. Mix together groups by nature: first, resinous ingredients, then powdery ones, and continue. Mix all batches together, add red wine to moisten, then roll into ¾" balls. Roll balls in benzoin. Lay out on waxed paper for a week or more. Every Kyphi recipe I've tried is very smoky, so if you must use it inside, have good ventilation.

Maria Blumberg's Incenses

Maria Blumberg is a friend, Craft sister, and documentary maker who created these incenses just for this book, and therefore, just for you.

Isis

3 parts sandalwood
2 parts orris root
1 part frankincense
2 parts myrrh
1 part rose petals
5 drops lotus oil or Lotus Bouquet (recipe below)

Grind all ingredients to powder. Add oil or bouquet.

Lotus Bouquet

(Courtesy of Scott Cunningham)

Equal parts rose, jasmine, white musk, and ylang ylang oils.

Mix until scent is heavy, floral, and warm.

Osiris

5 parts frankincense
3 parts dittany of Crete
1 part myrrh
4 parts juniper
2 parts cedar leaves
3 drops lotus oil or Lotus Bouquet (see above recipe)

Grind all ingredients to a fine powder and mix. Blend in oil. If you like, add green food coloring.

Hathor

5 parts orris root
3 parts myrrh
2 part sweet flag (calamus)
4 parts rose petals
2 parts spikenard
6 drops civet oil
9 drops henna oil (oil from the henna plant flower)

Grind all ingredients to fine powder and mix. Add oils. Blend.

Bast

4 parts frankincense
2 parts myrrh
1 part cedar
½ part juniper
3 parts acacia gum
1 part catnip
1 part cinnamon
2 drops civet oil

Grind ingredients to fine powder and mix. Blend in oil.

Sekhmet

3 parts red sandalwood
2 parts myrrh
1 part catnip
7 drops cedarwood oil
3 parts cinnamon
1 part benzoin
½ part dragon's blood reed
1 small pinch asafoetida (optional) (This herb has a very strong and, to some, noxious smell.)

Grind and blend together.

Mara's Recipes

Heru

1 part amber
1 part clove
½ part bay
2 parts cinnamon
¼ part horehound

Sekhmet

1 part dragon's blood
1 part red sandalwood
2 drops vanilla oil
1 part cinnamon
1 part cat's claw

Anpu

1 part amber
¼ part myrrh
½ part cloves
1 part frankincense
1 part cinnamon
¼ part dragon's blood
1 drop musk oil (synthetic, please. The "real" thing would require the death of an animal.)

Tehuti

1 part white sage, sustainably sourced
¾ part cinnamon
½ part bay
½ part rosemary
¾ part cinnamon
1 part cedar

Benu (Phoenix)

2 part cinnamon
¼ part myrrh
2 drops amber oil
1 part clove
½ part arabica

Recipes from Seahorse

Isis Incense

3 parts myrrh
2 parts sandalwood
1 part frankincense
1 part rose petals
A few drops musk oil (again, please use synthetic.)

Osiris Incense

2 parts benzoin
1 part cedar
1 part pine
1 part myrrh
1 part patchouli

Ra Incense

4 parts frankincense
2 parts orange peel
1 part juniper berries
1 part myrrh

Ra Oil

4 drops frankincense
3 drops orange
1 drop cinnamon

Add to ¼ oz. of almond or grapeseed oil.

Isis Oil

5 drops sandalwood
2 drops rose
3 drops musk oil
2 drops lavender

Add to ¼ oz. of almond or grapeseed oil.

Food and Drink

As is true with many covens, our celebrations usually include a pot-luck feast. Whenever possible, we like to include some dish that might have been served in Tamera.

If you wish to do this, or use the proper beverage or food for an offering, this chapter may be of use to you. (Offerings, by the way, can be consumed later. We usually pour a liquid onto the ground, and leave the food outside for the wild animals.)

The Tamerans used a wide variety of foods, many of which are familiar to us.

Beverages

The beverages most often mentioned in Tameran writings are water, milk, beer, and wine.

Almost any grain could be made into beer. The grain was first sprouted in, as far as I can tell, the very way we make sprouts for salads and sandwiches. The sprouts and some water were ground into moist dough and formed into cakes. (Only one source mentions an addition

of yeast.) These were lightly cooked, then broken up into water. After a day or two, the mixture would have fermented enough to be alcoholic.

At this point, it was strained and drunk. The beverage only kept for a day or so before it became undrinkable. If you prefer not to bother, any malt liquor will serve as well symbolically.

There is also mention in both legend and literature of "red beer." This could be red because of the grain used, or because of an additive. A legend regarding Sekhmet (and sometimes Hathor) included beer either colored with pomegranate juice or ochre. There is a beer available today that is "red" and we've adopted the tradition of the Church of the Eternal Source of honoring Sekhmet by having this beer at our gatherings.

We have found mention of Tamerans drinking beer sweetened with honey that resembled mead. This came as no surprise to me because we had in various conversations come to the conclusion that the Tamerans could not have escaped learning about mead.

Consider the following: The Tamerans had honey. The bees, and therefore the honey they created, were sacred to Min, God of Fertility. The yeast that causes fermentation is airborne. The Nile Valley is very hot. Water mixed with honey or honey itself sitting around in jars could very easily have fermented. (I think this is how Og, the caveman discovered booze in the first place!) Surely, over thousands of years, someone noticed this transformation.

If you agree, you might want to try the following mead recipe.

Mead

1 quart honey
3 quarts distilled water
1 package yeast

Mix and boil for five minutes. (If you wish to include herbs and spices, add them while it cooks.) Cool down to just above body temperature. Add a package of yeast, and mix. Put in a large container. Cover with plastic wrap or plastic bags and allow for expansion. Put in a dark place and let it sit for seven days. Refrigerate until it settles (two or three days). Strain and bottle. Keep in a cool, dark place.

This is drinkable now, but I'm told that it is even better after it has been aged for several months. We don't know at our house, because it never lasts that long. Be careful. This is no lightweight drink. It winds up being about 60 proof.

For those of you who do not wish to consume an alcoholic drink, the following is a recipe for a nonalcoholic mead.

Nonalcoholic Mead

1 quart honey
½ cup lemon juice
3 quarts distilled water

Boil five minutes, cool, and bottle immediately. Keep refrigerated to prevent fermentation.

Wine

Even now there are wines available whose original grape stock came from Egypt. They are:

Malmsey (a madeira dessert wine)

Rainwater madeira
Nebbilio
Amarone
Nebbilio d'Alba
Est est est
Pinot Grigio

Wines related to Eygptian wines are:

Savignon blanc (similar to wines from the Delta)
L'Tour Blanc (has a picture of a shrine to Asar on its label)

Foods

Breads

There are many kinds of breads mentioned in Tameran literature, and, although we don't know what all the different names mean, the breads do seem to have been both flat, or unleavened breads, consisting of flour and water, and leavened breads, using yeast. Rather than depend on wild, airborne yeast, it is likely that the Tamerans had a type of sourdough.

Most breads seemed to be made of emmer wheat (*Triticum dicoccum*). Kamut is an ancient relative of modern durum wheat, widely used in the Fertile Crescent, and found its way to Egypt. The name Kamut is modern. This variety was brought to the United States and named "Kamut" because it was thought that it meant "wheat" in ancient Egypt. For many health reasons, Kamut is becoming more available in the United States.

This is a recipe for "Beer Bread" that used a 12-ounce bottle of beer as a leavening agent. It is possible that homemade beer was used in this way, just as bread was made to make beer.

Beer Bread

5 cups whole wheat flour	1 12 oz. bottle of beer
1 Tbsp. honey	1 ½ tsp. salt

Combine ingredients. Knead for about 10 minutes. Cover in a bowl and let it rise for about an hour.

Divide the dough into four pieces and shape into balls. With your hands or a rolling pin, flatten each ball to about ½". On a baking sheet, at 350 degrees, bake for 45 minutes.

Or

Make eight small balls and then flatten them to about ¼". Fry in oil until brown on both sides.

Some skilled bakers added honey or fruit to the dough. Spices, onions and so forth could be added for a different flavor.

Barley was another grain popular in Tamera.

Barley Cakes

3 cups barley flour	¼ tsp. salt
¾ cup raisins	1 ½ cups hot milk

Combine the ingredients. Shape into balls and flatten into circles. Bake 20-25 minutes at 400 degrees, or fry in hot oil five minutes on each side.

Seasonings

Both coriander (cilantro) and cumin seem to be native to ancient Egypt. Where I live, the seeds are called coriander, but the leaves are called cilantro. It's one of my favorites.

We know cinnamon was used in mummification and have every reason to believe it was used in food as well.

Other spices used were dill, chervil, safflower, fennel, thyme, sesame, fenugreek, and parsley.

Vegetables

Onions were a very popular vegetable in Tamera, and were often eaten whole. (Talk about destiny! Long before I found the Craft, I used to wear a button that said, "I belong to the Onion Lover's Club. In onions there is strength.")

Other vegetables commonly used were carrots, turnips, celery, radishes, leeks, peas, beans, lentils, spinach, and garlic. There were some

forms of squash as well as chick peas (garbanzo beans). Lotus roots were also used as a vegetable, much as we use potatoes. (Check an oriental food store for these.) Archaeologists have found watercress seeds in Egypt. Peppermint was also indigenous.

Beans of many kinds were prevalent, as you can see in these recipes.

Fava Bean Soup

(I make this at least once a year.)

- 3 cups shelled frozen or fresh fava beans or 2 cups dried, hulled fava beans
- 8 cloves garlic
- 2 tsp. ground coriander
- 1 onion
- 4 cups stock, chicken, beef, lamb or vegetable
- 2 tsp. ground cumin
- 1 Tbsp. olive oil
- 1 hard-boiled egg per serving
- Chopped parsley or coriander

If using dried beans, soak in water for at least two days. (Trust me!) In a pot, cover dried beans with water, and simmer for an hour. Then continue as below.

If using fresh or frozen beans, simmer in stock for 30 minutes and continue as below.

Add 2 cloves garlic, 1 tsp. coriander, and 1 tsp. cumin. Simmer for another hour or until tender.

Remove one cup of the beans and mash.

Sauté the onion, chopped, and six cloves chopped garlic in olive oil with 1 tsp. coriander and 1 tsp. cumin. Blend this mixture and the mashed beans back into the soup.

To serve, place one peeled egg into the bowl, spoon in the soup, and sprinkle a few coriander leaves on top.

Radishes were popular, too.

Radish Salad

10 radishes
2 Tbsp. olive oil or sesame seed oil
1 Tbsp. lemon juice or wine vinegar salt
1 Tbsp. chopped fresh parsley

Wash and trim radishes in cold water. Chop coarsely. Chop fresh parsley finely and then add to radishes. Add the lemon juice and olive oil or sesame seed oil and stir. Salt to taste.

Fruits

The fruits Tamerans used were dates, plums, figs, pomegranates, watermelon, and grapes. There is also mention of a persea tree. The avocado is a persea, and whether or not it is the same tree, we do use avocados for such feasts. (Egyptian guacamole?)

These are types of sweets from fruits.

Date Sweet

1 cup dates
½ tsp. cardamom seeds
Warm honey
1 tsp. cinnamon
½ cup chopped walnuts
A saucer of ground almonds

Stir the dates with water to get a paste. Add cardamom and cinnamon. Stir in the walnuts.

Shape the sweets into balls. Roll in the honey, then in the almonds.

Fig Cakes

1 cup fresh figs
1 Tbsp. honey
½ cup almonds
½ tsp. ground cardamom
¼ cup walnuts

In a blender, grind the walnuts, and set them aside. Grind the almonds separately and put them aside.

Chop the figs into fairly small pieces, and blend for a bit, adding a little water. Add the walnuts and the cardamom and blend further, again adding water if the mixture gets too sticky. You are going to be making this mixture into little balls, so try for a mixture that will form well.

Form balls from a heaping teaspoon of the mixture, dip in the honey, and roll in the ground almonds.

Meats

The Tamerans definitely used beef, lamb, and the meat of some wild animals, even, according to one source, hyena!

Along the river, wild fowl were abundant: ducks, geese, partridges, and others. The Tamerans also had domesticated ducks and geese. Partridge is hard to come by in most parts of our country, so we substitute Cornish game hens. A friend who has cooked both says she finds very little difference.

The domesticated chicken was not in Tamera until the Late Kingdom. Up until that time, the eggs they used were duck or goose eggs. I confess I haven't tried either type of egg, so I can't vouch for taste, nor would I know how to obtain them. Chicken eggs will do fine.

My friends have said that I make a roast duck to die for. Well, the recipe comes from our ancient Egyptian feast, and here it is.

Duck with Must Sauce

2 ducks
1 cup dry red wine
2 Tbsp. cumin, freshly ground (it makes a difference)
1 cup olive oil
2 Tbsp. cinnamon
2 Tbsp. coriander, freshly ground
2 cups Must Sauce (recipe below)

Marinate ducks in the wine and oil for at least an hour. Preheat oven to 400 degrees.

Rub spices on ducks, inside and out.

Place duck on rack in pan, breast down, with about ¼ of water in the bottom. As soon as you put the duck in the oven, reduce heat to 350.

After half an hour, turn breast side up and baste with drippings.

Roast a total of an hour and 45 minutes to two hours. Baste often with marinade or drippings. The last time you baste, use the Must Sauce. When the bird is brown and done, turn off the oven. Wait 10 minutes before carving.

Must Sauce

⅓ cup whole grain mustard
⅔ cup grape jelly or jam

In a saucepan, mix until blended and warm through.

I've recently obtained a wonderful book with recipes that could well have been used in Tamera, *The Good Book Cook Book* by Naomi Goodman, Robert Marcus, and Susan Woolhandler (Dodd Mead). Any of the Egyptian recipes included in this book would make wonderful additions to a festival feast.

All this is great fun to do, but the important thing in a feast is enjoyment and good taste. Be grateful to the Lord and Lady for the bounty you've received, and your feast will be traditional.

Prayers

Whether used in ritual, meditation, or simply because you feel the need to pray to a particular deity, these may be of use to you.

Prayers for Daia

When Willie's beloved doberman, Daia, passed away after an illness, these invocations came to her. You might find them useful. I know you will find them lovely.

Hail Anubis, compassionate and loving Lord
Before You stands Daia,
A valiant warrior, who is gentle and loving of heart,
Innocent and pure of Spirit.
I plead with Thee to take her gently by the hand
And lead her across the Rainbow Bridge
Into the Land of Amenti.
With love take her to Lord Osiris,

He who is Lord of everlasting life.
Hail Osiris, my Lord who dwells in the shadow lands of Amenti.
Anubis, thy son, brings before you Daia, child of my heart.
She has fought a gallant battle, but her place now is by your side.
I plead with Thee, care for her, love her, and let her rest,
For she has been true and loved unconditionally.
Let her romp in the green meadows awhile,
And if it be thy will,
May she once again return to me,
For the wheel ever turns.
Hail Isis, My Lady who dwells forever in my heart.
Daia, who is a child of my heart
Has been brought before Osiris, thy husband.
I plea that with thy loving arms you embrace her.
As you have shed salt tears of sorrow, So, too, do I shed them now.
The wheel turns for all,
Let my tears become tears of joy at her release from suffering,
Lift the sorrow from my heart.
Daia, we have loved and laughed together,
For your presence in my life,
I thank you!
Restore and rest dear child.
Though gone from this plane,
You'll be ever in my heart,
And if it please the Gods, return to me.
I Love you.

Hymn to Ra When He Rises

(based on the Book of the Dead)

Homage to Thee, glorious being.
When You rise in the horizon of heaven,
A shout of joy rises from the mouths of all.
You rise upon the horizon of heaven,
You shed your emerald light!
Oh, God of Life, Lord of Love,
When You shine upon all, life springs forth.
We sing Your praises, Lord of Heaven, Lord of Earth,
King of righteousness, King of eternity!

Prayer to Nut for Protection

Mother Nut, spread Your wings over me,
encircle me with Your arms in
health and in life that I may be inside You, that you may be
my protection.

(Plankoff, Harper and Row, 1955).

Prayer to Nut for One Who Has Crossed Over

O Great One who became Sky,
Strong one, Mighty One,
Every place is filled with Your beauty.
You possess the whole Earth as it is stretched beneath You.
As you enfold the Earth and all things in Your arms,
Please take this (name of deceased) to You,
To be an indestructible start within You.

(Lichtheim, University of California, 1976).

PART III

Magic and Magical Tools

To the Tamerans, the physical and nonphysical worlds were not the separate places our major cultures find them to be. They were aware that we live in both.

A study of the spells and magic found in the various ancient writings we have today really don't apply to our society and our magical work in the present day. I've found a few things, such as amulets, which we can use today.

I did find one spell that was used to protect the Temple of Osiris at Abydos. It involved four clay balls, each inscribed with the name of a different cat-headed Goddess. Each was charged with the protection of a different cardinal point on the compass; Sekhmet, Bast, Mafdet, and Pakhet could be used. One name was inscribed on each clay ball, and one was thrown toward each of the cardinal points.

Beyond that, how do we do "Egyptian magic"?

It is known that there were two important components to the ancient magic: words and gestures. The words must be both spoken and written; spoken for the power of them, written so that they would last. I have found almost nothing of specific gestures.

In my tradition, we don't feel one has to use the exact words or gestures used by the ancients. In fact, for us, spells are used rarely, and only as a last resort.

Much of our magic is tied to the Gods and Goddesses, and so to do "Egyptian magic," we call upon the Egyptian Gods and Goddesses, while creating our own forms, words, and gestures.

It is said that magic was given to mankind by Ra, so that we could protect ourselves, since he didn't have time to do it all. For that reason, you should always remember that when you do magic, you are using something that was a gift from a God, and use it accordingly.

As for magical tools, the greatest tool you have is your mind, of course. I'm sure you know you're not going to find that the Tamerans used the same tools we did. Their wand was quite different, there's no mention of knives used for anything but cutting, and chalices seemed to be only used as drinking utensils.

So? Does that mean your tools can't be used? Of course not. Remember, we're not trying to recreate the ancient religion here! Use the tools you are comfortable with. If you wish to decorate them with an Egyptian flair, so much the better. If you find something of an Egyptian design, go for it!

I've included information on the hieroglyphs for which you will find many uses in your magic.

You'll find instructions in this section for creating some tools you might find useful:

- A sistrum is simple to make, and you'll see how to make two different kinds.
- To help you be in a Tameran mood, I've included instructions on making a nemyss (headdress), and a kilt to wear in ritual.
- Scarabs are as useful as they are ubiquitous. There are instructions here for creating a simple one.

Divination

Information on Tameran methods of divination is rare and vague. So, in addition to what little information I could find, I've created two new divination forms based on Tameran symbols.

The Oracle of the Udjat uses a layout cloth and hieroglyphic tokens.

The Pyramid of Nebet Het used a "board" and the sense of touch to see into the future.

Create any or all of these, or none. When you call upon the Gods and Goddesses for their blessings, you'll be as Tameran as you need to be.

Amulets

The Tamerans were great believers in amulets of many kinds, each of which had a specific purpose. Amulets were carved from stone, cast from metal, and created from clay. All this is very well and good if you have the skills to do those things, but many of us don't. Fortunately, it was also believed that the symbol, drawn on papyrus, was just as effective as any other form.

There are other reasons this can be good. You can draw several amulets on a small piece of paper and carry the paper in your purse or wallet. Carrying several stone amulets, should you feel the need, could ruin the cut of your suit, or make your purse difficult to carry.

Below, several of these amulets are discussed. If you have the skills, of course, you can make them of clay or metal or stone. If you are like me, drawing them on paper will have to serve. I suggest you use the parchment-colored paper available today. It has the look of papyrus. You can, of course, obtain papyrus, but it's expensive.

When you have created your amulet, pass it through the smoke of incense for consecration. Whenever possible, I've included a prayer to be said at the time. Your amulet will then be charged and ready to carry or wear.

The Paper Amulet

This spell can be used for almost any purpose.

1. On a piece of paper, draw a picture of the deity appropriate to your purpose. As you do this, remember that to the Tamerans, drawing a picture is almost the same as invoking the deity.
2. Aloud, or on the paper, state your need or problem.
3. Ask the deity to come forth.
4. Identify yourself with the deity, feeling that you have the power of Him or Her. "My flesh is Your flesh, my bones are Your bones" is one way this might be stated. Meditate on the ability of that deity to deal with your problem, and know that, having that ability, you can now deal with it.
5. When you are confident, fold the paper up, and carry it with you until it is no longer needed.
6. When the problem is solved, or the need met, burn the paper with incense, sending your thanks to the deity upon the rising smoke.

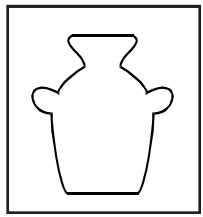
Children's Amulet

Children were often given a strip of papyrus on which was written the statement of a deity that He or She was the protector of the child. Such a statement might read:

> ***"Heru, the Mighty, Lord of the Skies, says: Hear me, all who would bring harm to _____, whose mother is _____, whose father is _____. Know ye that***

this child is under my protection. Never shall my eye be away from him/her and never shall any who do him/her harm escape my wrath. Heru has spoken."

Heart Amulet



We tend to think of our hearts in two ways, the physical heart and the emotional one. "I couldn't find it in my heart to do it." "My heart is broken." "He has a black heart." The ancients held similar views. The heart not only pumped blood, but was the source of good and evil thoughts, as well as the home of the conscience.

When created for the dead, the heart amulet was made to replace the physical heart that had been removed during the mummification process. A heart was necessary in the Otherworld because it gave the deceased the power to move and speak. It was also believed that, during the time of judgment, the heart was weighed against the Feather of Maat, and the deceased hoped his or her heart would not have evil things to say.

You can use the heart amulet in several ways. You can use it to keep evil from being said against you, or for your own protection. You can use it for the understanding of your own heart, and therefore, your own thoughts and emotions. The prayer used during the consecration would make the difference.

To prevent evil from being said against you:

"Oh, my heart, my mother; my heart, my mother. My heart whereby I came into being. Let not that which is false be uttered against me. Let none cause words of evil to spring up against me."

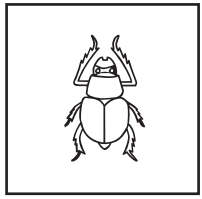
For protection:

> ***"Oh my heart, my mother; my heart, my mother! Be thou the Bennu, soul of Ra and soul of Osiris. Let me be protected by those great Lords."***

To understand your heart:

> ***"Oh, my heart, my mother; my heart, my mother! I shall gain mastery over thee. I shall understand thee and so understand myself. Open to me that I may know thy thoughts which are my own."***

The Scarab



Not only was the scarab used in the same way the heart amulet was, but it had its own special attributes.

It was a symbol of the God Khephera, whose name means "becoming, being, transformation." Used among the treasures of the deceased, it was a symbol of revivification, life after death. It is also a symbol of the Sun, it's never-ending cycles, and the life-giving power it has.

The Sun may disappear from our view at night, but it shines on. Khephera is that midnight Sun, and the scarab represents the hidden light.

The Sun reappears to us each morning and the day is new, everything begins again. The scarab symbolizes that rebirth.

The ancients believed wearing or carrying the symbol would attract all that He is. A prayer for the consecration of your amulet might be:

"Hail unto Thee, Khephera, Lord of Beginnings, whose shrine is hidden, thou Master of the Gods. Be ever present, I do ask, that I may grow and transform, that I be made new each day, so that I may spend that day, as I spend each lifetime, serving Thee."

An ancient rite is described for the consecration of a scarab ring. In the prayer attached to this, you speak as Tehuti, calling Khephera forth.

Take the ring and place it on a piece of olivewood. Set both on a linen cloth. Burn myrrh and kyphi. Have a small container (tradition calls for one of chrysolite, but do what you can) in which you have an oil of lilies, myrrh, or cinnamon. After you have cleansed the ring, and purified it by passing it through the smoke of incense, place it in the oil. Leave it there for three days.

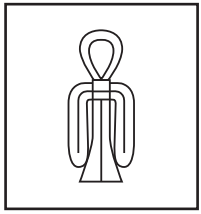
On the morning of the third day, burn incense, including some olive leaves if you can. Remove the ring from the oil.

Turn toward the East and anoint yourself with the oil on the ring, saying:

"I am Tehuti, Inventor and Founder of medicines and letters; come to me, thou that art under the Earth. Rise up to me, thou great spirit."

Any time you feel the need, you can reanoint yourself by dipping your ring in the oil. My sources indicate that the proper time to do this is the seventh, ninth, 10th, 12th, 16th, 21st, 24th, and 25th days of the month. If you are skilled enough to make your own ring, carve a symbol of Aset on the bottom.

The Knot of Isis

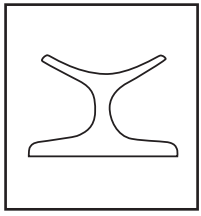


This symbol is also known as the "Blood of Isis" or "Girdle of Isis." It is used for the purpose of invoking Her protection. When carved from stone, the stone is usually red. If you make a parchment amulet, draw it in red ink or paint it red.

The prayer below can be worded for you, or you can use the name of a friend or loved one. This would make a lovely gift for one whom you wish Aset to protect. I treasure one made for me by a friend.

> ***"The blood of Aset, and the strength of Aset, and the words of power of Aset shall be might to act as powers to protect me, Her child, and to guard me from him who would do anything I hold in abomination."***

The Pillow

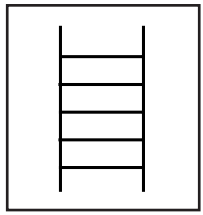


This is a wonderful amulet to make for someone who is ill, especially if you have done healing work for him or her.

If you don't know how to do healing work, you can sit quietly, picturing your friend strong and well, seeing healing energy surrounding him. When this is done, prepare your amulet and bless it with this prayer:

> ***"Thou art lifted up, O sick one that lies prostrate. They lift up thy head to the horizon, and thou dost triumph by reason of what was done for thee."***

The Ladder

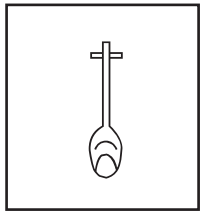


When used for one who is deceased, the ladder was intended to help that person ascend to Heaven. I use it to help me reach upward toward the Gods, to learn from Them, and grow toward Them.

Say over the amulet:

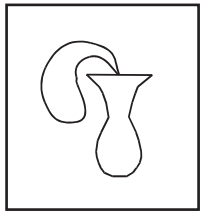
> ***"Homage to thee, O Divine Ladder. Homage to thee, O Ladder of Heru, of Asar, of Aset. Stand thou upright, O Divine Ladder, and lead me to that which is my goal."***

The Nefer Amulet



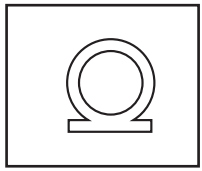
This is a good luck amulet. It is the hieroglyph for "beautiful" and "good." Ask the blessings of any or all of the deities as you pass it through the smoke.

The Menat



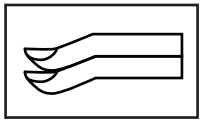
The menat is a symbol of balance, and therefore joy and health. (See the section on Het Heret for more information.) Ask the blessings of Het Heret as you consecrate it.

The Shen



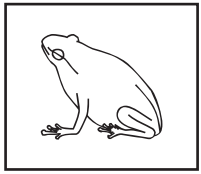
This symbol of eternity is intended to give life as long as the Sun continues its orbit. Ask the blessings of the Sun God you prefer.

The Two Fingers



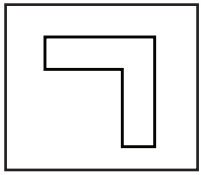
These represent the two fingers Heru used to help Asar up the ladder to heaven. Make it to symbolize help you wish from the Gods, or give to a friend who needs that help.

The Frog



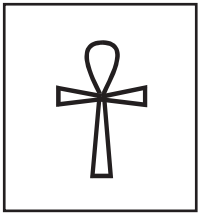
This glyph represents not only the Goddess Hekat, but it also means "myriads," or "100,000." It is connected with childbirth and rebirth. Use it to ensure a healthy child or for good luck.

The Neha Amulet



This symbolizes protection. Call upon whatever deity you wish for that protection as you consecrate the amulet.

Ankh

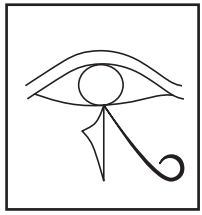


Whatever its original significance, magic knot or sandal strap, the ankh now has the meaning of "life." As a hieroglyph, it means both "life" and "mirror." Thus "Tuh ankh amen" means "living image of Amen," or "mirror image of Amen." If you choose to wear the ankh, or carry it, let it symbolize life in all its aspects. Let it represent for you the choice of path, the fact that you have chosen a magical, and therefore harder, path. Let it symbolize a life dedicated to growth, to the service of the Gods. Let it be a sign of respect for all life,

whatever its form. Let it speak of your gratitude for the life given you by the Lord and Lady, and of your return of that gift into their hands, dedicated to Their service.

Eye of Horus

This well-known symbol can be used for protection or, if you like, for focus.



Wax and Ushabti Figures

The Tameran magicians sometimes used the wax figures made infamous by some modern practices in negative ways, but they can be used in beneficial ways, as they were in the Two Lands. Wax figures were a very important tool to the Tameran magician.

The figure should be prepared in order to resemble the usual personal items—pieces of fingernail, hair, and so forth—to make the spell more effective. When the figure is ready, incise the name or image of a deity on the figure to give the subject the power of that deity. If you are doing a healing, carve an ankh. (If you are thinking of using this spell in a harmful way, shame on you! Remember what's going out is what's coming in.) The figure can be given to the subject, or put in a safe place.

The Tamerans also made Ushabti figures, which were small figures made to resemble their owner. Ushabti figures have been found by the thousands in various tombs, but have also been found in houses. This seems to indicate that they were magical servants in this life as well as the next.

I must be honest. I have received an objection to the use of these for anything other than funerary objects. This person felt that doing so courted death, and she is entitled to her opinion.

I do not believe that this is so for the reason given above. I believe that they were used by the living, as well. Except for the fact that they were created as permanent servants rather than having life only for the duration of a specific errand, I'd call them fetches.

The word "ushabti" means "the one who answers." Their purpose was to respond when the deceased was called to do something. For our purposes, they "answer" to you.

Unlike the ushabtis designed to do physical work for their owners in the Otherworld, these cannot do the gardening or housecleaning for you, but they can do "other plane" work. They can find things for you, or serve as protection or sources of energy, amongst other things.

You can create these little self-images of clay, wood, or cloth. If they are designed for a specific purpose, you should keep that purpose in mind as you design them, and the figure should be in a form prepared to do that work. For example, if you want it to search out topics for paintings, the figure should be an artist, perhaps holding a brush.

While you are making it, concentrate on the purpose for which you are creating it. It never hurts to ask the help of a deity if one is appropriate.

I know that most of us do not have sculpting skills. You can, however, add anything that is outstanding about yourself. If you have freckles, add them. If you wear glasses, draw them on the figure's face.

When the figure is complete, charge it to do the work you want it to do and put it in a safe place.

Creating a Sistrum

Using a sistrum can be a wonderful aide in appropriate parts of your ritual because it helps you set the mood. It's basically a sacred rattle, and was used in rituals, especially for Het Heret, Bast, and Aset. They were often beautiful and ornate. Such sistrum are available today at a high price. I think the one I made serves just as well.

The Tameran word for sistrum, *shesheshet,* could represent the sound the sistrum makes, like a breeze blowing through reeds.

I have many talents, but the kind of work involved here is not among them. These instructions come from Chris, my husband and High Priest.

The simplest sistrum, and probably the most ancient, is made with a forked stick. To make this sistrum, you will need such a stick, a metal coat hanger or two, metal washers, and wooden or metal beads.

---

1. Drill four holes on each side of the fork, spacing them evenly and making sure that the holes on each side are opposite the holes of the other. These holes should be big enough for coat-hanger wire to pass through loosely. (Figure 1.)

2. From a coat hanger, cut four straight pieces, each 2" longer than needed to pass completely through the holes.

3. With pliers, bend one end of each of the wires at a 90-degree angle. (Figure 2.)

4. Place the straight end of the first wire through one side of the sistrum. String several washers and beads, alternating them. Place the wire in the other hole and bend the end of the wire as you did the other end, but in the opposite way. (Figure 3.)

Do the other wires the same way.

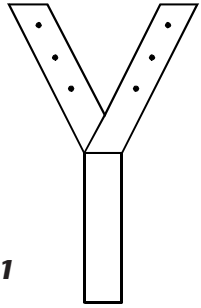


Figure 1

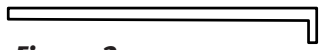


Figure 2

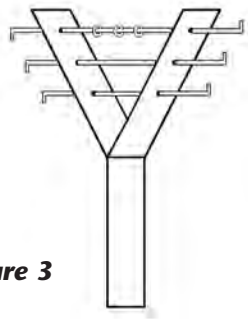


Figure 3

If the sistrum above is not quite fancy enough for you, try this one. This is the one I made. It took me all day, and I'm very proud of it. If I can do it, anyone can do it.

You will need:

- A strip of thin copper or brass about 1" wide and 18" long. It should be flexible enough to bend by hand.
- A wooden dowel approximately 8" long. Whatever finish you want on this you should do before you begin putting your sistrum together. The finish is up to you. I like a natural stain, but I've seen one done in gold leaf and it was beautiful.

- A block of wood approximately 1 ½" x ½" x 6", finished like the dowel.
- Coat hanger or similar wire cut in four 8" pieces.
- Optional: beads and washers.

To assemble your sistrum:

Lay the metal out flat and mark it as shown in Figure 4.

Figure 4

With an awl, punch or drill holes where indicated. The eight holes should be large enough for the wire to move when you shake the sistrum.

Drill a hole in the center of the block of wood the diameter of the dowel.

Place wood glue in the hole, then push the end of the dowel into the hole. Let dry. (Figure 5.)

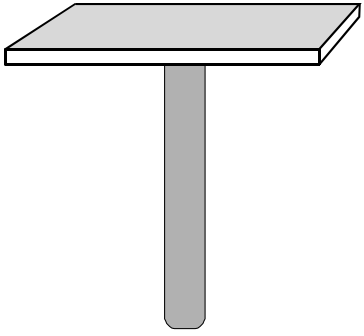


Figure 5

5. Using nails or small screws, affix both ends of the metal strip first to the bottom, and then the sides of the block of wood.

6. With pliers, bend one end of each wire up 90 degrees.

7. Thread each wire through matching holes in the sistrum. (If you are using the beads and washers, put them on as instructed in the simple sistrum. You don't really need them because the metal wires against the metal band will make the proper sound. Most traditional sistrum have only the wires.) (Figure 6.)

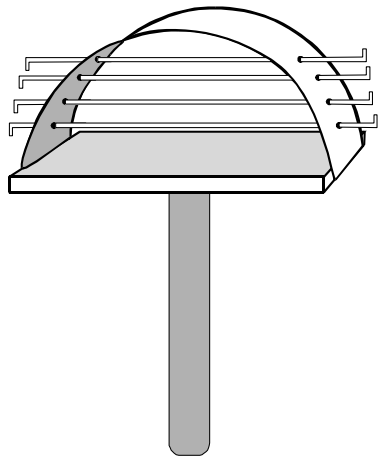


Figure 6

8. Bend the straight end of the wire to 90 degrees. The shape of the wire is, according to some, magically significant. Chris says it represents the two polarities.

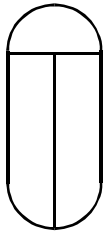
Making a Scarab

Only the ankh is more easily found today than the scarab. I personally have a silver scarab ring, one carved out of hematite, one made for me by a friend, and 20 or 30 brown or blue-green scarabs obtained from other sources.

If you want to make a scarab for your own use, a stylized one is very easy.

You will need over-fired clay. There are several brands of this clay available at craft stores. Look for one that can be baked in the oven at about 275 degrees. This clay comes in many colors.

1. Roll the clay into a football shaped piece. Press it down on a hard surface to flatten it a little. Remove the points.



2. Incise a T-shape on the top

3. On each side, draw three diagonal lines (legs).

4. On the front, draw two vertical lines.

5. Bake per the instructions that come with the clay.

If you wish to string your scarabs, you should make the hole before baking. I've found that a cocktail straw is useful for this.

Making a Kilt

Although in Sothistar we do not wear Tameran garb in ritual, you may wish to wear something reminiscent of the beloved land in your rites.

In Tameran drawings, the kilt is shown in two lengths: short for everyday wear or warriors, and long as the priests wore them. (Priests also shaved all their body hair, but that's up to you.)

If the ladies among you wish to wear a kilt, you could wear a floor-length version with a breast band, broad "suspenders," or nothing at all.

The technique is quite simple. You'll need a piece of material that is one and a half times your waist measurement, plus 2". This allows for a 1" hem. The length of the material should be the length you wish the kilt to be plus 4". The kilt looks best if the material is somewhat stiff.

1. Lay the material flat. On one edge of the bottom, mark and cut a curve. (Figure 1.)

Figure 1

2. Fold down the top (waist) 3" and hem. (This is to stiffen the waist a bit. If the material is very thin, you might want to add some kind of stiffening material inside the hem at the waist.)

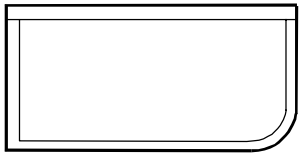


Figure 2

3. Hem 1" all the way around the rest of the kilt. (Figure 2.)

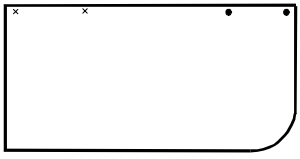


Figure 3

4. Attach snaps or velcro as show in Figure 3.

To wear the kilt, place the straight side at your side, wrap the kilt around the front of your body, around the back and across the front. Fasten.

Making a Nemyss

The nemyss usually appears in its more formal shape on statues such as the head of King Tutankhamun with which we are all familiar. This nemyss is somewhat simpler, but it reflects the more common style.

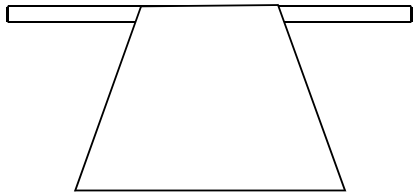
The material is cut in the shape of a truncated pyramid. The top is the narrow edge, and the bottom, the wide. The distance from the top to bottom should be about 14", more if you like.

Measure across your forehead and slightly downward toward the nape of your neck. The top should be about 2" longer than the measurement of your head.

From each end of the top, cut at about a 45 degree angle to the bottom.

Hem all the way around, making a ¾" hem.

Sew several inches of ribbon or bias tape to each side of the top.



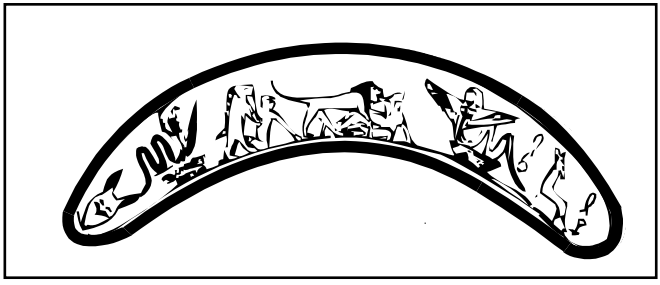
To wear, place the top of the nemyss against your forehead, bring the ties around to the back of your head under the rest of the nemyss, and tie.

Making a Magic Wand

Although Tameran magicians did use wands, they did not resemble those with which you might be familiar. These wands were different in both shape and purpose.

They are shaped somewhat like a throwing stick or a boomerang, and some feel they were used in a "throwing" manner to send energy. They were usually carved from ivory, which, of course, we'd never use, would we?

I can find no specific information on size, but the wands described in my references were found in a box that measured 18" x 1" x 12".



They were inscribed to invoke the protection of specific deities or animals. It is said they were used to draw magic circles. I believe

the word "draw" must not be taken literally. A wand large enough to use standing would be too large to go in that box. A smaller wand would require bending over or crawling around the circle. A better and more graceful way would be to hold the wand by the end and project energy through it by visualizing the energy in the form of light flowing from your hand through the wand to the floor, inscribing there a circle.

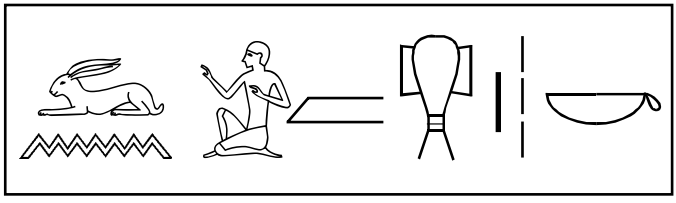
It also occurred to me that they are shaped like an ancient throwing stick used by the Tamerans, similar to the boomerang used in Australia. Therefore, it could be used in a throwing gesture (without, I'm sure, actually letting go of the wand) to send the magic in the direction you want.

Because magical tools are only that, tools, and magical only because of their symbolism and the energy you place in them, you could make a wand out of any material you have the skills to work with, from wood to heavy cardboard. The important thing is the concentration and the work you put into the wand.

As you cut it out, concentrate on your reason for creating a wand and on the deity or deities whose protection you wish to invoke.

After you create your wand, write on it (or draw the symbols for) its magical purpose.

If you wish to use hieroglyphs, the sentence below says "May I be in thy protection." If you precede this sentence with the glyph for the name of the deity, you'll have a fine invocation.



When your wand is complete, consecrate it by casting a circle, raising the wand on high and asking the deity to bless your wand so that it may serve as a proper tool to draw your protective circle, or whatever purpose your wand has.

Hieroglyphs

Medu neter, the words of the God. This alphabet, known to us as the hieroglyphic alphabet, consists of thirty "letters" representing twenty-five sounds. Most of these glyphs have existed since predynastic times. There are, however, hundreds of hieroglyphs representing words as well.

As beautiful as they are, the hieroglyphs are not really an efficient way to transcribe words, but I've included them as magical for three reasons. First, you might like to use them for special purposes. For example, when Chris became High Priest of Sothistar, we gave him a cloth-covered *Book of Shadows,* embroidered with a cartouche of his Craft name.

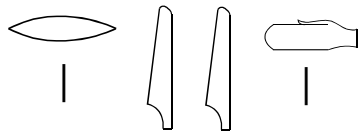
Second, I believe the hieroglyphs had meanings beyond the sounds they represent. Time has not allowed me to study these hidden meanings, but it is an area I hope to explore in the future. What thoughts I do have on the subject are included with the letters.

Third, I believe that one of the facets of magical work is the concentration you put into it. If you use hieroglyphs to write something, you will be giving it a great deal more concentration and thought than you would if you just scribbled it down. This can only add to your magical work.

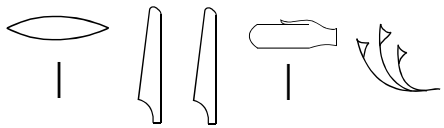
Hieroglyphs may be written in any direction; right to left, left to right, top to bottom, or bottom to top. This allows for artistic arrangements. The animals and human figures face the direction from which the words should be read. In other words, you read toward the faces.

Tameran, like English, had its homonyms. Unlike English, Tameran had a way to show which meaning applied to the word. At the end of the phonetic spelling, an additional glyph, the "determinative," would be added.

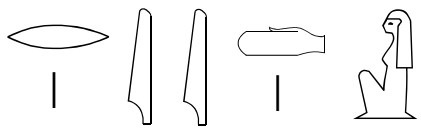
For example, my last name, Reed, is also the name of a plant. Phonetically, the word would be written:



To indicate to the reader that the word designated the plant, a determinative would be added:



If, however, it was to indicate my name, a female figure would be added:



The information on how we learned to translate hieroglyphs into modern alphabets is available in many books, and it is very interesting. If you wish to learn about this, please check the bibliography (page 279).

However, knowing which glyphs meant which letter does not always indicate how a word was pronounced. So how do we know? Nobody's speaking this language anymore. Nobody's speaking

Tameran exactly as it was spoken, but there is a "living" language, Coptic, which is basically Tameran written in the Greek alphabet, with a few new letters developed for sounds that did not exist in Greek. Almost inevitably there have been changes in the language, but this gives us an opportunity for an educated guess.

Curator of the Egyptian and Assyrian Antiquities in the first part of the 20th century, Sir E. A. Wallis is best known for his books based on translations of ancient manuscripts. He has a horrible habit of comparing the glyphs to Hebrew letters. This helps very little, because my qabalistic studies have already proved the difficulty of learning how the individual Hebrew letters are pronounced. I do my best, do what feels right, and it would seem that the Gods and Goddesses understand. If I'm not pronouncing Their names correctly, They still respond.

The list below is taken from Budge's books, S. A. B. Mercer's book *Egyptian Hieroglyphic Grammar,* and information from William Bentley, creator of a hieroglyphics word processor, with a strong leaning toward Mr. Mercer and Mr. Bentley. I've tried to give you the widest possible scope. Some of these letters are also words and have meanings by themselves.

Hieroglyph	Letter
	"A" as in "Barry." There are two hieroglyphs for the letter "A." Budge calls this first one an eagle, but other sources call it a vulture, and it is one of a very specific kind. This vulture is almost mute, and when it does make a sound, the sound is very weak. Budge compares this glyph to the Hebrew aleph, which is a glottal stop unless it appears at the beginning of a word, in which case it is an "uh" sound, as in "about." However, Tamerans did not write weak vowels. Therefore, I believe Budge is mistaken, and I use it for the suggested sound.
	"A" as in "day."

"B"

In her book, *Her Bak,* Ilse Schwaller de Lubicz brings up an interesting thought. A foot (or leg) implies duality because feet come in pairs.

One foot is a symbol. Two feet represent reality. The name of the Earth God, Geb is sometimes written with two "b's." Could this mean Geb manifest?

"C"

There is no hieroglyph for "C." Use the glyph for "S," "K," or "CH."

"CH" Also pronounced "Dj" (The difference is the same as what happens with the "th" in "thin" and the same letters in "the." The first is voiced, the second is not.

"D"

It appears to be a right hand, which would symbolize sending, or giving.

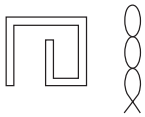
"E" as in "Edith."

"E" as in "Edna."

"F"

Some say this is a snail (without a shell), others a horned viper. I lean toward the viper because snakes hiss, and that hiss can be an "F" as well as an "S." This letter also means "he."

"G"
This is the hard "G" sound as in "garden." The closest sound to the soft "g" is the glyph for DJ.



"H"
There are two glyphs for this letter, as you see. The second is much more energetic.

"I" as in "Bill" or "Michael."

"J" (See "CH")

"K"
This letter is also the glyph for "you," masculine.

"KH" as in "loch," or "chutzpah." The signs seem to be interchangeable.

"L"
There was no "L" sound as we know it in Classical Egyptian. However, we do find Greek names written in glyphs with this symbol for an "L." Dr. Mercer says it was first written with the same glyph as "R," which might tell us something about the way the Tamerans pronounced "R."

"M"
The owl is the older symbol. The second symbol is also pronounced "Ma."

"N"
The first is the older symbol. It is also the word for "to" (someone) and "of."

"O"

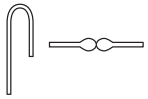
"P"Some sources refer to this as a door, others as a box, and still others as the top of a stool.

"Q"

Hill slope.

"R"

An open mouth. I wonder if this is a comment on the pronunciation of the letter. An American "R" is pronounced with the lips pursed. Other languages roll the "R" on the tongue, with lips apart.



"S"

Both signs are interchangeable. However, Ilse Schwaller de Lubicz offers an interesting thought. The first glyph is also the determinative for "health" and the second is the determinative for "bolt." Expansion and restriction? Would each glyph be used depending on the meaning of the word? Also means "you," feminine.

"SH"

"T"

Often this symbol added to a word made the word feminine. (Or removing it made the word masculine, if you prefer).

"U"

"V"

There is no "V" sound. Use "F" if you wish to approach the sound closely. You could also use "U" or "B."

"W"
Same as "U." This letter, in English, is called a "double U" and it is exactly that. If you prefer, you can use two "U"s.

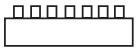
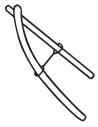
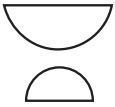
"X"
There is no "X." Use "K" and "S."

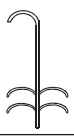
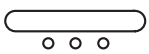
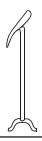
"Y"
If pronounced as in "yahoo," use the single reed.

"Z"
Use one of the "S" glyphs.

There are other glyphs that represent two or more sounds. Each of these is also a word, so you can use them alone or to make longer words.

Hieroglyph	Sound	Meaning
	Aw	Wide
	Aya	Great
	Da	Give
	Gem	Find, discover
	Her	Face

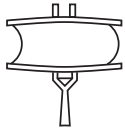
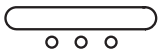
Hieroglyph	Sound	Meaning
	Hotep	Offering, peace
	Ka	Spirit, Life Force
	Kheper	Becoming, transformation, being
	Ma	
	Men	Form, established
	Mer	Love
	Mis, Mes	Born, child (of), birth
	Nee	Before nouns "Lord"; after nouns "all"
	Nebet	Lady
	Nefer	Beautiful, good

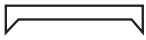
Hieroglyph	Sound	Meaning
	Neter	God
	Neteret	Goddess
	Nu	Primal Water
	Sa	Son
	Sat	Daughter
	Setep	Chosen
	Shu	Wind
	Su	
	Ta	Land
	Uas	Dominion

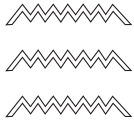
Hieroglyph	Sound	Meaning
	Un	God of Existance
	Up	
	Ur	Great
	User	Powerful, strong

Other Words

These are single glyphs or a combination of glyphs that form words you might find useful.

Glyphs	Meaning
	Air
	Animal
	Earth

Glyphs	Meaning
	Eat
	Father
	Festival
	Fire
	God
	Heaven
	House
	Man, I
	Mother

Glyphs	Meaning
	Mountain
	Name
	Plant
	Prayer, praise
	Tree
	Water
	Woman

Divination

In my research, I found very little on divination that could apply to today. I do know that the ancients used several forms of scrying; and found the following, which seems to be a method for "dreaming true."

Obtain a white oil lamp, one that will be used for no other purpose. Purify the lamp with salt, asking the blessings of the Gods (in general, or of a specific deity if you wish) and state the question about which you seek information. When you are prepared, place the lamp on a clay brick, where you will be able to see it, and light the lamp. Concentrate on the flame of the lamp, letting it fill your eyes and your mind. Do this until you see, in the flames, something that brings a particular deity to mind, or until you feel a presence in the room with you.

At this time, lie down, and go to sleep. Be sure the oil lamp is in a place where it will be in no danger of being knocked over, and let it burn throughout the night.

When you awaken, immediately make notes of your dreams and of your feelings at the moment of waking. Thank the Gods for the wisdom they have given you, and, if it is still burning, snuff the lamp.

As I searched for other forms of divination, I found myself considering exactly what divination is and how the various methods work.

There are so many types—crystal ball, tarot cards, futhark rune staves, tea leaves—and they all work exactly the same way. They aim your mind in a certain direction, some of them distract your conscious mind with images, and they help you to open up to the sources of the information you need.

The Tamerans seemed to view everything as a key to wisdom. By concentrating on any item, letting your mind wander, thinking about the rock or stick or bird you were studying, you could follow your thoughts to the source of knowledge.

It is my feeling that almost any form of divination would be suitable, if you first asked the guidance of the Gods. Which God is appropriate? You could appeal to Nebet Het, She who is the Lady of all that is not what it seems to be. Anpu is often considered the God of True Seeing. Maat, She who is Truth, could be appropriate. Tehuti, God of Wisdom is another. Choose as your mind and heart lead you. If, however, you wish to use a divination form that "feels" more Tameran to you, read on. I've devised two forms of divination that have served me well.

The first, "The Udjat Oracle," is the more formal of the two, and can provide more detailed information. It also takes a great deal more time.

The second, "The Pyramid of Nebet Het," is quicker, more "tactile," and provides shorter and less detailed answers.

Both require some preparation, because they do not, at this time, exist in physical form. Having to make your own, however, can only add to the efficacy of the divination tool.

Creating the Udjat Oracle

This divination tool has a background cloth, and twenty-two pieces, each bearing, on one or both sides, a word in hieroglyphs. (Seven was the Tameran number of perfection, and three the number of manifestation.) The background cloth has designs on both sides, and both sides will be used in the course of your reading.

Each of the glyph pieces represents an area of your life. Many have a Tameran deity attributed to them. (The reasons for this will be explained in the instructions for reading the oracle.)

Making the Background Cloth

My own background cloth is embroidered. You may also use fabric paints. The finished size of the cloth is about 16" square If you make it much smaller, you will have to have tiny glyph pieces, and will run into problems having enough room to put the hieroglyphs on the pieces.

Diagram 1 shows the front of the cloth. It consists of an inner square, containing the Udjat Eye, (the Eye of Horus), and four corners, each containing the hieroglyphs for one of the four seasons.

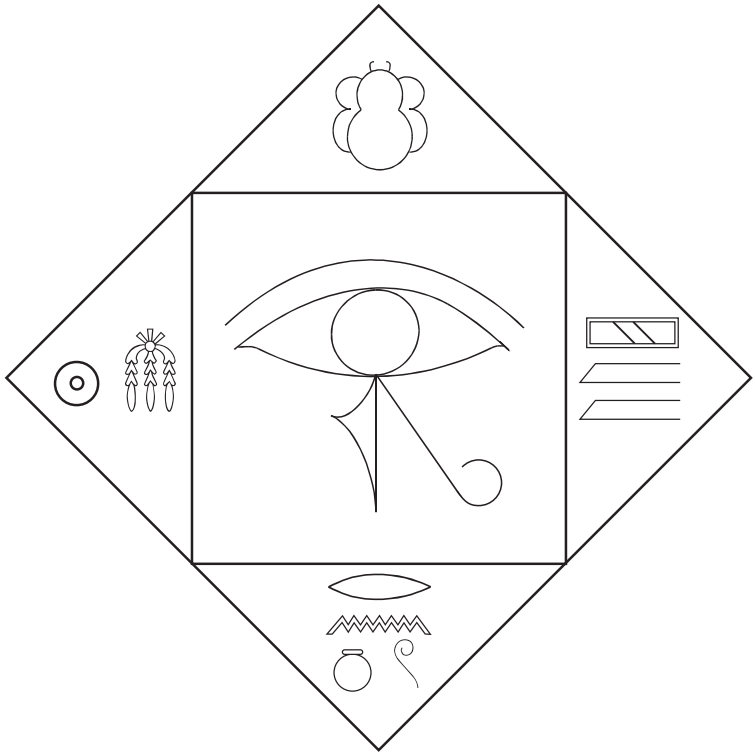


Diagram 1

Diagram 2 is the reverse side. Its center is blank and each of the corners contains a symbol for one of the four magical Elements.

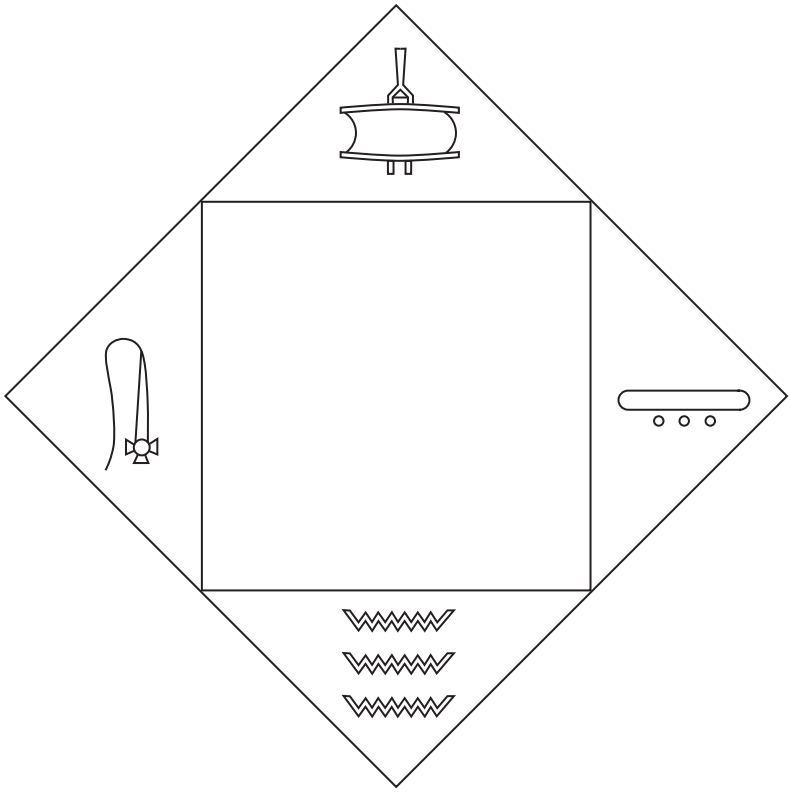


Diagram 2

Please note: When the cloth is laid out for a reading, the top point (Spring) will be away from you, the bottom point (Autumn) will be nearest you. In other words, the cloth is viewed as a diamond, not as a square.

If you intend to embroider the cloth, you will need two pieces that will later be sewn together. If you are going to paint the cloth, either use a very heavy piece of material, or, again, use two pieces.

Unless you have the skill to draw the designs directly onto the cloth, I suggest you obtain a large pad of tracing paper, and a "hot transfer" pencil. This pencil is available at most sewing and craft stores.

Used correctly, it turns your drawing into an embroidery transfer that can be ironed onto your material.

Draw your design on the tracing paper. (I found it easier to trace each part of the design separately and iron it on the proper place than to trace the whole design and try to iron it on.) When you have it exactly as you want it, flip the paper over and trace the design with the hot transfer pencil. You'll have more success if you keep a very fine point on the pencil (I keep my sharpener handy) and use firm, even pressure.

You are then ready to iron the pattern onto your cloth and embroider or paint it.

When both pieces are completed, sew them together with the designs inside. Sew three sides (like a pillowcase), turn it inside out, and sew the remaining side. (While you're sewing, why not whip together a bag to keep all this in?)

Take your time, place the designs carefully, and sew with care. Remember, all the energy and time and effort and work you are putting into this cloth will add to its magic. This is true of any tool you work with. Patience in preparing this cloth will reward you, not only with a nicer background cloth and a sense of achievement, but with a tool that is truly yours.

The colors you use in painting or embroidering the cloth are up to you. No one can dictate your likes and dislikes. It is important that this cloth appeal to your senses, to your heart. Because I like sparkly things, there are a lot of metallic threads in my cloth. You may prefer a little less flash, or more. Please yourself.

Creating the Glyph Pieces

You have a lot of freedom when it comes to creating these pieces. Here are three different methods. If you can think of another, please feel free to use it.

The first (and easiest way) is to use one of the oven hardening clays that are available. You can find these in a natural color, or in almost any color you like. (Remember that you have to paint or ink designs

on them.) My first set of pieces was made from such clay. I used the top of an aspirin bottle as a "cookie cutter," and found that a little large, but you might like it. You don't want your pieces too large because they'll cover too much of the cloth when you use them. But then of course, you could always make the cloth larger.

This clay hardens at about 275 degrees in the oven. When it is baked, you can sand off the rough edges, and paint it as you like.

The second way is to obtain a wooden dowel with the diameter you want, and slice it. These can be sanded, stained, painted, inked, or wood-burned. These would take a lot of work, but again, think of the magic you're putting into them! They can also be quite beautiful.

The third way is the way I did my second set. I went to a beautiful beach near San Luis Obispo, sat down, and gathered small, flat stones that had been smoothed by the water. Water is very relevant to divination in my tradition, and it seemed appropriate. They are all about the same size, although they're different shapes, and I've painted the glyphs on them.

You are restricted only by your skill in the creation of your glyph pieces. The more personal the method is, the better.

You could, I suppose, cut pieces of cardboard to whatever size and shape you wish. For that matter, you could draw the background cloth on paper and use that. However, I would do so only as a temporary measure.

If you're worried about putting so much effort into a divination tool you're not even sure you'll like, it would make a wonderful gift for someone!

Reading the Udjat Oracle

Before you start doing readings with this Oracle, become familiar with the background cloth. Lay it out before you and study it in conjunction with the pertinent diagrams.

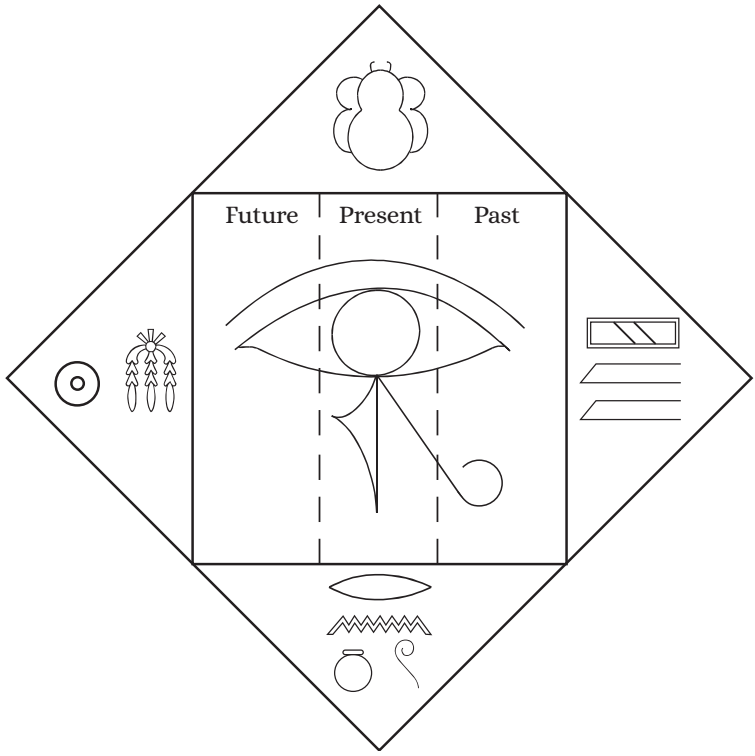


Diagram 3

The Udjat Eye in the center of the cloth is the Eye of Horus. It represents the Moon, as well as protection and wisdom. The area above the eye represents Matters of the Spirit. The eyebrow and the area between the eyebrow and the eye represent Matters in Transition. The area below the eye deals with Matters of the Body. The iris and pupil are the Immediate Present, right now, today. The white of the eye to the left (it would be closest to your nose if this were your left eye) is the immediate future; later today or tomorrow.

The white to the right of the iris (it would be closest to your ear) is the immediate past; yesterday or the day before.

At the top of the diagram, outside the inner square, is a flying beetle, the symbol of Spring. The corner to your right is the hieroglyph for Summer. Nearest you, at the bottom, is the hieroglyph for

Autumn. To your left is a symbol for the Winter Solstice, the birth of the Sun.

Before you use this, or any other form of divination, still your mind and ask for guidance. I imagine myself surrounded by a beautiful light, and I say (mentally), "Only higher forces around me, my Lady Aset guide me."

If your question relates to one particular area of life, find the piece that comes closest to that area. Hold it, concentrate on it; if you like, send a prayer to the God or Goddess attributed to that piece (if any). Place it with the others in the bag.

Shake the bag, or reach in and stir the runes. You can now proceed one of two ways.

Take about half the pieces in your hand (without looking) and toss or sprinkle them on the cloth.

Pull one piece at a time and place one on each of the seasons, and one in the past, present, and future of each of the other divisions.

Interpret the pieces separately by meaning and placement (See Diagram 3), then interpret them in their relationship to each other.

When you have done all you can with this step, remove the pieces, and pick out up to three that are most important.

Fold the corners of the cloth down toward the middle, forming a square. (Diagrams 4-7.) You will now see your Elemental diagram.

Toss the retained pieces on the cloth. Their placement will tell you the type of action that will be most effective.

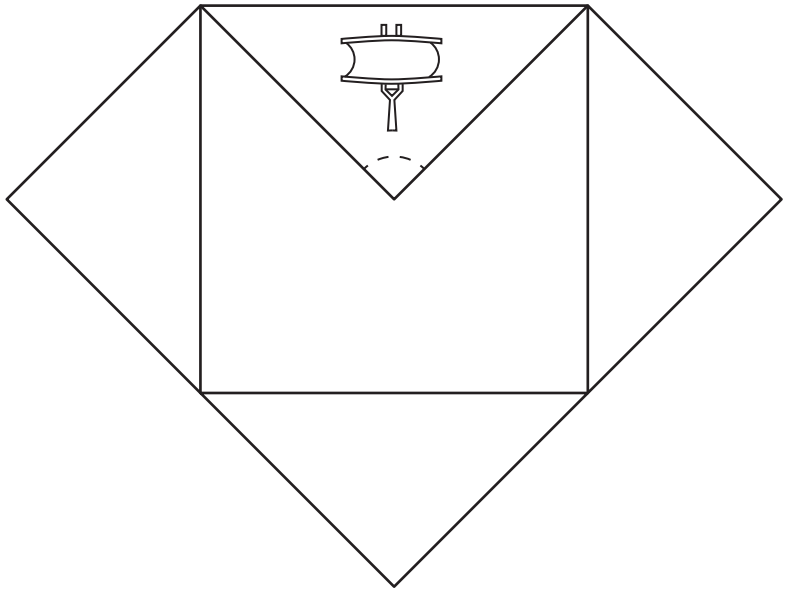


Diagram 4

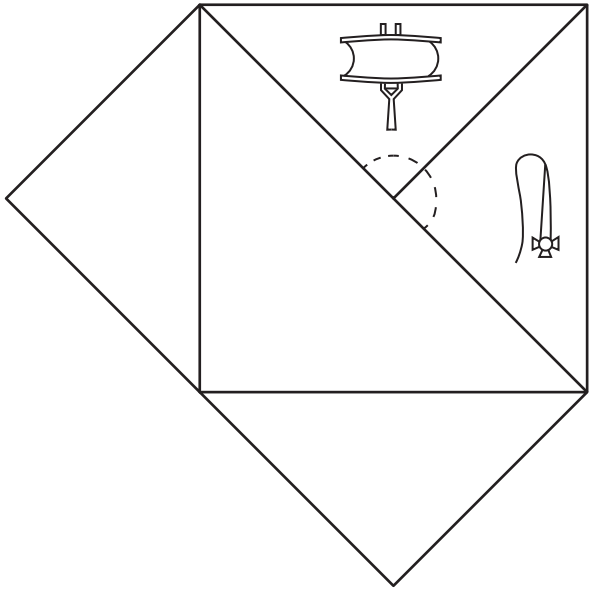


Diagram 5

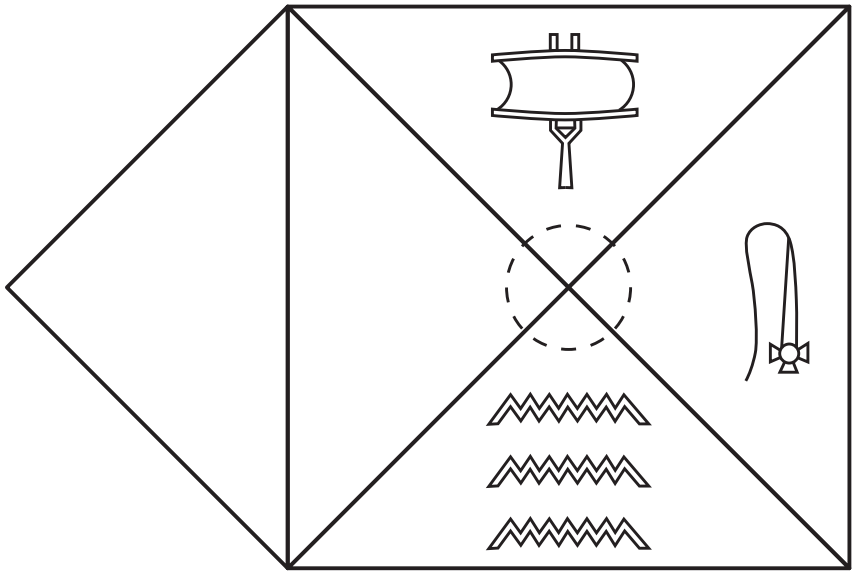


Diagram 6

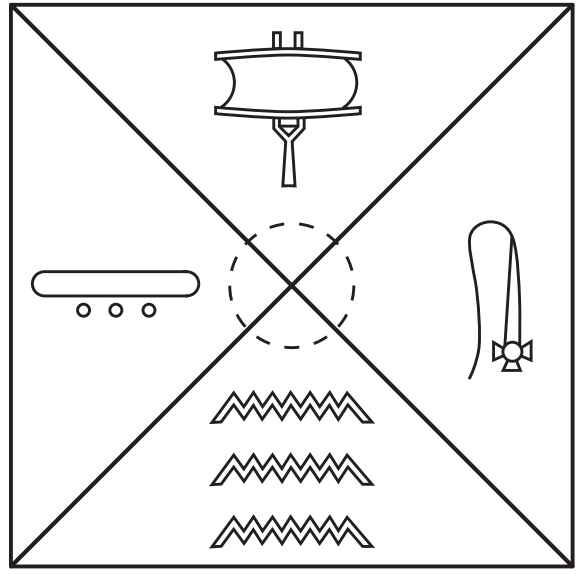


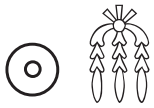
Diagram 7

Interpreting the Glyph Pieces

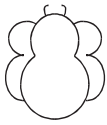
Interpret the pieces first by the meaning of the piece, and then by its placement.

If any of the pieces fall in the corner sections, representing the seasons, consult below.

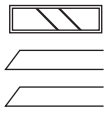
The Seasons



Winter: The matter represented by the piece has not yet begun. Winter is the time of year when you choose what you will plant in the Spring. In this sense, the seed has been chosen, but not yet planted. The direction for the journey has been decided, but the first step has not been taken.



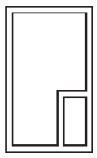
Spring: That which is represented by the piece has begun. The seed has been planted. The journey has begun.



Summer: That which is represented by the rune is in process. The seed that was planted at Spring has sprouted and is taking shape. The journey continues.

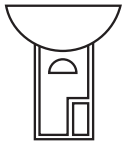
Autumn: That which is represented by the glyph piece has become manifest. It is real. The harvest is made. The journey is completed.

The Glyph Pieces

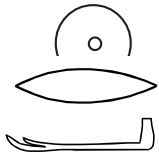


Asar: The God, male energy, a male love interest, positive energy. When used to represent Asar as God, think more on Asar, the King, who turned his people from a nomadic tribe to the beginnings of a civilization that was mighty for centuries.

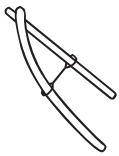
Aset: The Goddess, feminine energy, a woman, a female love interest, negative (receptive) energy. If this is in conjunction with the Magic piece, it can signify the Winged Aset, She who performed the greatest magic of all: giving new life to Her Consort, Asar, after He was murdered. In connection with the Love piece, it could signify a love interest.



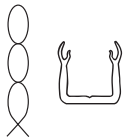
Nebet Het: This piece represents all that is hidden, all that is psychic, all that is not what it seems to be. It can represent surprises, illusions, and mistakes. None of these are necessarily negative. The Lady Nebet Het, whose name in Greek is Nephthys, is the dark side of the Moon, hidden but existing just as surely as the side with which we are familiar. She teaches by misdirection, and Her lessons are usually learned without our even knowing we are being taught.



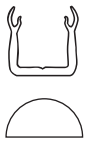
Ra: This symbol of the Sun is one of the symbols for Ra, Lord of the Sun. This piece represents illumination. It can represent physical illumination, discovery of something on the physical plane, or it can represent spiritual illumination, that which cannot be taught or given, but comes from spiritual growth.



Love: Love, of course, has many forms. This piece can represent any one of them. You will have to interpret this in light of other factors in the reading. According to many sources, the Goddess of Love is Het Heret, whom the Greeks called Hat Hor.



Magic: Here are the powers of the mind, the area in which you can take control, if you will.

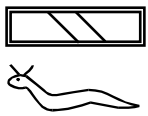


Work: Your job or your career, the people you work with, etc. Upright could mean advancement, reversed could mean a frustration in that area. Work in conjunction with home could mean you need to do your homework, or rather, do a little more than is expected of you.

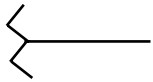
Health: Health can also be defined as wholeness, or balance. Its meaning, like the others, can vary according to the area in which it falls. In Matters of the Spirit, it can imply a need for balance, or that balance exists in that area. In Matters of the Body, it can imply health, or a need for healing.

Focus: That on which you are focusing your attention (if upright). Reversed could imply that you should be focusing your attention there. The deity attributed here is Her Ur, Heru the Great, or Heru the Elder. He is a Sun God, but is not Heru, son of Aset and Asar. He is the son of Nut and Geb. The two Udjat Eyes are, in some legends, considered to be His Eyes. The one used on your background is His left eye, the Moon Eye. Reversed, it would be the Sun Eye, also known as the Eye of Ra.

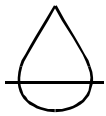
Growth: Upright, where growth is occurring; reverse, where growth is needed. For help, apply to Aset or Asar, or to the Lord or Lady who is most important to you.



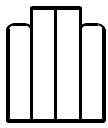
Energy: Areas where energy is being applied, or should be applied.



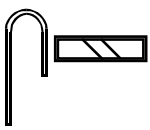
Restraint: This is the area where you are restricted, or if reversed, should limit yourself.



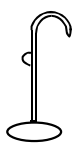
Words: Learning, communication, teaching, books, science. In Matters of the Spirit, the implication would be something you are studying presently. Perhaps in the future, something you will learn. If, for example, you are looking for a teacher, it could mean finding that teacher. Naturally, Tehuti would be the deity to call upon.



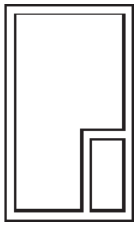
Beginnings: A start, if in the present or future; something that has begun, if in the past. If reversed, the same is true of endings. The God of Beginnings is either Khephera, whose name means "becoming," or Khonsu, who is more specifically the beginnings of cycles.



Flow: Matters in the same division of the background as this piece are flowing as they should (if upright) or not (if reversed). If this is touching or very near another, the two should be read together. The God of the Nile, Hapi, was very much involved with Flow—with the life-bringing, nurturing flow of the great river.



Time: If this is touching any part of the Eye, check Diagram 8 on the following page for the number involved. It could be days, hours, etc. If it is not touching the Eye, it might mean, "Now is the time."



Home: Anything to do with home or immediate family, including your dwelling place. Upright would mean pleasant or positive events. Reversed would mean problems. In combination with the Friends piece, this could mean company or entertainment in your home. This glyph appears in the names of two Goddesses well known to many of us. Nebet Het (Lady of the House) and Het Heret (House of the Sky). A more appropriate deity to appeal to, however, would be Bes.

Friends: Anything to do with your friends, or the environment outside your home and your work. Upright can imply the growth of friendship. If it falls in the present, current friends can be important; in the past, old friends; and in the future, new friends. Reversed can mean that your problems stem from that friendship, or that your friends have problems and you can help.

Number: If this is touching the Eye, check Diagram 8 below for the number involved.

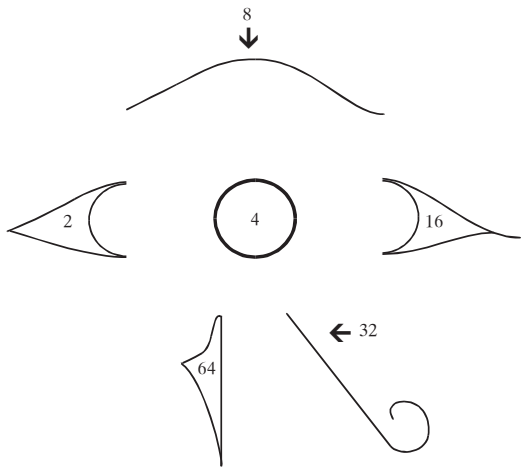
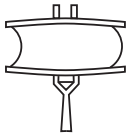


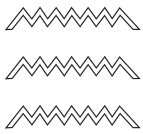
Diagram 8

The Elemental Diagram

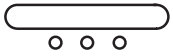


Air: The problem will be handled best by work of the mind—ideas, thoughts, learning, and teaching. Your strength is in the wand.

Fire: The solution is to be found in action of the will, in passion, in courage. Your strength is in the sword.



Water: The answer lies in Water, in your emotion, in intuition, in nurturing. Your strength is in the cup.



Earth: You will find the answer in Earth: in physical action, in steadfastness, and in growth. Your strength is in the shield.

Spirit: (The center circle formed by the corners coming together.) It is in the hands of the Gods.

Meditation

Place the appropriate piece (or any other item) on the pupil of the eye. Focus on it, and see where your thoughts lead.

Magical Work

Choose the piece that relates to your desire, and place it on the appropriate part of the background.

For example, if you want to move, place the Het (Home) piece in the space between the eyebrow and the eye, in the area that signifies the past. You may add prayers, chants, and so forth, making this spell

working as complex or simple as you wish. Light a candle and spend some time sitting before the cloth each day. During this time, visualize yourself moving. Each day, move the piece a little toward the future section. Continue the spell until you start to pack!

The Pyramid of Nebet Het

Nebet Het, Lady of Things Unseen, inspired this divination tool. It uses psychic touch rather than sight or thought, and is good for simple questions. Its use is not difficult, but it may require practice.

Using the Pyramid

Place your finger at the beginning (outside opening) of the Pyramid, just before the first glyph. Concentrate on your question, its ramifications, the information you need, and so forth. When you have it clearly in mind, begin tracing your finger slowly around the path to the center of the pyramid.

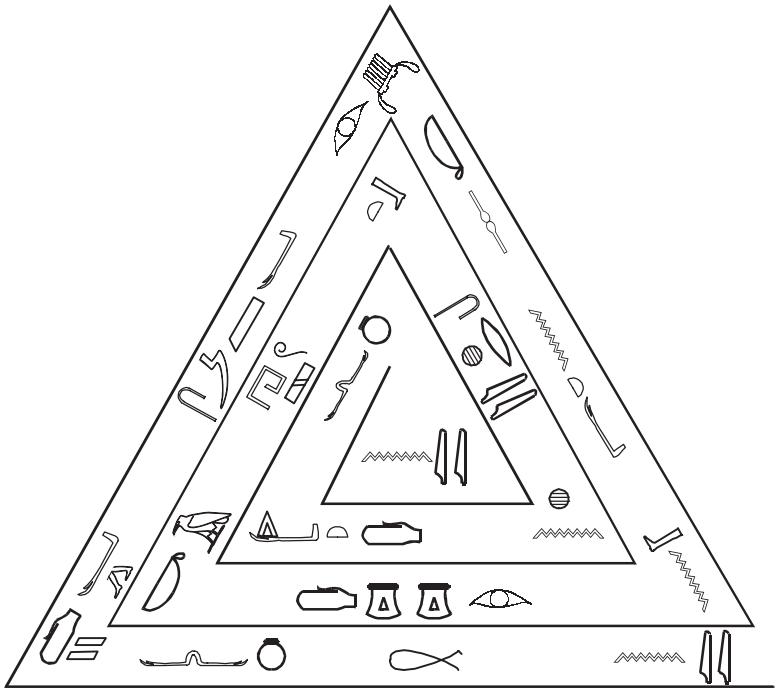
When one of the glyphs feels different, stop. What do I mean by "different"? No one who has tried the Pyramid has used the same word to describe the feeling; "warm," "cold," "rough," "sticky" "hot," and "sand-papery" have all been descriptions given. You will, with practice, discover your own "different." Research the glyph your finger stopped on to find the interpretation.

Creating Your Own Pyramid

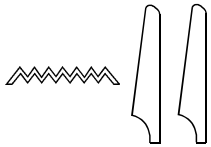
Although the illustration of the pyramid here can be used, it is really too small for comfortable use. You'll have better success if you reproduce it in a larger size.

There are several ways you can do this. Many photocopiers have enlargement capabilities. If you possess the artistic skill, you can redraw the pyramid.

Once expanded, the Pyramid can be used as is, or made even better. Trace the design on heavier paper or poster board (graphite paper is available and can be erased) and go over the design with the type of paint that is "puffy." This will make both the pyramid as well as the glyphs three dimensional, and add to the tactile sensation. It will make it possible to use the Pyramid without looking at it. Wood burning is another possibility, as is carving the glyphs in relief.



Interpretations

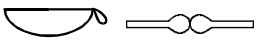


Yes: Energies are positive. Go ahead.

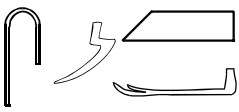
No: Energies are negative. Stop!

Meditation: Meditate on the matter.

Maybe: The answer is not known at this time.



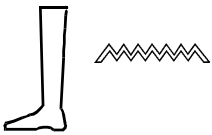
Lie: You are not being told the truth.



True: You are being told the truth.

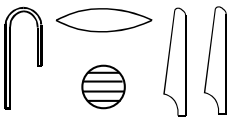
Law: Check the legalities before you proceed.

Danger: Be careful. There is danger here.

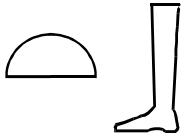


Passing: The matter is temporary.

End: The matter is ended.



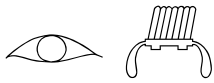
Information: You need more information before you proceed.



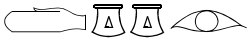
Cycle: The matter is part of a natural cycle.

Help: The matter should not be dealt with by you alone. Look for help.

Wait: Nothing can be done at this time.



Wide View: Take the long view. Try to see how the matter can affect the big picture.



Look: Look at things from a different angle.

APPENDIX A

Tameran Names

Many Craft people choose new names when they are dedicated or initiated. If you wish to choose a Tameran name, consult the following list.

Because the written language did not include weak vowels, you have probably seen more than one version of each name, with different vowels in each version. Use the one that sounds best to you.

Don't be afraid to combine words to make your own special name. Many Tameran names made up a phrase or a sentence, usually in connection with a deity. If they sound a bit conceited (Beloved of Amun, for example), remember that a name can represent a goal you set for yourself. If Amun is your Lord, choosing such a name means you will strive to be worthy of His love. Although I doubt anyone wishes to choose the name of a Pharaoh, I have included several of these names, as well as their separate parts in order to help you find the name that will be your name. Some of the translations of the names are based on my limited knowledge of the language. You can also turn to the section "Other Gods" (page 97) for names that might appeal to you.

Names that end in "T" were usually feminine names, but this is not always the case. Some of those names were masculine, and some feminine names did not end that way. I'm not at all sure the Tamerans differentiated that much.

Name	Meaning
Aanata	"A singing woman."
Ahabu	"Dancer."

Ahhotep	A queen of the early 18th Dynasty; a great woman, in my opinion. Her name means "Aah is content."
Ahit	"A cry of joy."
Ahmose	"Son of Aah," or "Aah is come" or "Aah is born." First king of the 18th Dynasty.
Am	"Child" or "pupil." This name may be used in conjunction with the name of a deity to mean "child of deity." For example, "Asaram" would mean "child of Osiris" (or pupil of Osiris). The name of the deity is usually written first as a matter of courtesy, but it could be pronounced as if the name were second, as in Amasar.
Amakhi	"Vassal of a God."
Amakhit	"Vassal of a deity."
Amenemhet	"Amen is in his house (temple)." King of the 12th Dynasty.
Amenmes	A sculptor during the 18th Dynasty.
Ames	"First born."
Ami ab	"One who is in the heart, darling, trusted one."
Amit ab	"One who is in the heart, darling, trusted one (feminine)."
Antef	A general in the 11th Dynasty.
Ashait	A priestess of Het Heret during the 11th Dynasty and daughter of Menthuhotep II.
Ashlar	The squared stone represents worked material, the result of some effort or creative activity.
Ba en	Shu "Soul of Shu," a name for the wind. Calling the physical wind the Soul of the God of Air is a wonderful idea. You could probably do that to other Elemental deities as well.
Bak	"Hawk."
Bekat	"Morning, morning light, dawn."

Beketaten "Servant of Aten." One of Akhenaten's daughters.

Bekh "To give light, to illumine, also a black-haired bull God of Hermonthis, the living Soul of Ra, the Bull of the East, and the Lion of the West." All these are contained in one four letter name. The Bull is the Horned One of the Egyptians. The Lion is a symbol that appears often, and it is my belief that it symbolizes power. "Bek" is the name of an architect to one Pharaoh (Akhenaten) and it could easily be spelled "Bekh." I rather like it, but then I'm prejudiced. It's my husband's Craft name. With all this symbolism, you might find it's yours, too.

Bennu This is the mythical bird from whom the Greeks received their idea of a phoenix.

Besit "Fire, flame."

Burqa "To shine, to glimmer, lighten, sparkle, bright, shining."

Fekat Turquoise or malachite. Also "Fakat."

Fetket "Cupbearer of Ra." It was Fetket who brought drinks (nourishment) to Ra.

Habni "Ebony."

Ham "Pelican."

Hann "Stag, gazelle."

Hanna "To cry out in joy, to sing praises."

Hebni "Ebony."

Hebu "Messenger."

Heknu "Song of praise."

Hemagat "Amethyst."

Henkheses "East wind." The God of the East wind.

Heqret "Earthen vessel." The symbol for Nut is the hieroglyph used in spelling this name.

Heri "To be at peace, to be content, to be satisfied." A similar word, "hotep," is usually used with a deity name to signify that the deity is content with your existence.

Hermakhis The rising or setting Sun, usually a title of Heru.

Hesa "Singing God."

Hesi "Song" or "chant."

Hesira A high official of the Third Dynasty. The name might mean "Song of Ra."

Hesit "Song of love."

Hesu "Song" or "chant."

Het This word, "house," is found in the names of at least two Egyptian Goddesses; "Het Heret," which means "House of the Sky," and Nebet Het (known to the Greeks as Nephthys), whose name means "Lady of the House." Combined with the name of a deity, this name could signify that you wish to contain the deity within, to be a shelter and enclosure for the qualities of that deity. The word, spelled differently in hieroglyphs, also means "womb."

Hetchut "Light, splendor."

Hetep See "Hotep."

Hotep "To be at peace, to be content, to be satisfied." This name appears often in Tameran names in combination with the name of a deity. "Ra ho-tep," "Amenhotep." It symbolizes the God or Goddess being pleased with your existence, certainly something to strive for.

Ihat A priestess of Het Heret in the 5th Dynasty.

Iuwy A "songstress" of Aset during the reign of Ay, 18th Dynasty.

Iymeret A priestess of Het Heret in the 5th Dynasty.

Ka	"Image, double, spirit, phantom." Anpu ka would mean "spirit of Anpu," or "double of Anpu." It also means "bull," the animal that was to the Tamerans the symbol of masculinity, as the stag was for the Anglo European.
Kamset	An architect and a sculptor in the 5th Dynasty.
Kam ti	"Image," "statue."
Kapet	"Incense."
Kari(t)	"Shrine." Another instance where the addition of a deity name would create a special name. Karinut: "shrine of Nut."
Kauit	A priestess of Het Heret during the 11th Dynasty who was a daughter of Menthuhotep II.
Khaemwas	A High Priest of Ptah, and the son of Rameses II.
Khames	"Spear," "javelin."
Khasekhem	"The powerful one appears." A 2nd Dynasty king.
Khari(t)	"Weaver."
Khatru	"Mongoose."
Khebbti	"Dancer, acrobat."
Khenet	"Singing woman."
Khesbet	"Lapis lazuli."
Khurab	"Bird Goddess."
Maahetch	"Onyx."
Maki	"Hematite." It is believed that most ancient references to hematite really referred to bloodstone.
Medu	"Word" or "staff."
Meketaten	"Protected by Aten." One of Akhenaten's daughters.
Menthu hetep	"Menthu is content." Two kings of the 11th Dynasty.
Meri Ra	"Beloved of Ra." A king in the 6th Dynasty.

Mer Ra Setep en Amen	"Beloved of Ra, Chosen of Amen." One of the Ptolemaic kings.
Meritamon	"Beloved of Amon," a queen during the 19th Dynasty.
Meritaten	"Beloved of Aten." A daughter of Akhenaten.
Mesen	"Metal worker, blacksmith."
Meskha	"Crown, diadem."
Metri	The name of a priest of Maat in the 5th and 6th Dynasties.
Nakht	A goldsmith during the 12th Dynasty.
Nebmaat	"Lord of Truth."
Nebmaatra	"The Lord of Truth is Ra." A name of Amenhotep III of the 18th Dynasty.
Neferet	"Beautiful woman."
Nefer Ka	"Beautiful spirit." The name of a king of the 2nd Dynasty.
Nefer Ka Ra	"Beautiful spirit of Ra." The name of another king of the 2nd Dynasty.
Nefer maat	"Beautiful truth." A son of Seneferu, 4th Dynasty king.
Nekhtet	"Strong woman."
Nofret	"Beautiful woman." A queen during the 12th Dynasty.
Nuhati	"Sycamore."
Niankhra	Court physician during the 6th Dynasty.
Penu	A mythological mouse or rat. I just threw this in here for fun.
Petasar	A sage and priest at the temple of Tehuti shortly before the fall of Egypt to Alexander. It could mean "heaven of Asar."

Ptahmose	"Ptah is born," or "Ptah is come," or "Son of Ptah." A High Priest of Amen during the reign of Amenhotep III.
Qenu	"Strong, bold, brave."
Qer(r)	"Wind, sky."
Qet	"Image, form, likeness, like, manner."
Qetet	"Kind."
Ra Hotep	"Ra is content." A High Priest of Ra of the 4th Dynasty. He may have been the son of Seneferu.
Rameses	"Ra is come," "Ra is born," or "Son of Ra." Also spelled "Ramoses."
Ra Nefer	A High Priest of Ptah in the 5th Dynasty.
Rekh	"To be wise, to know."
Rekh khet	"Sage, learned man."
Rennut	"Harvest."
Repenet	"Meadow." If you are wondering why on Earth I would include meadow, this is my reasoning: How many people do you know named "Lee," in its various forms? "Lee" means meadow.
Repit	This is the name of a Goddess, and has many other meanings. It means "amulet" and would be combined with names of deities. Repit Ast is an "amulet of Aset (Isis)." An amulet of a deity would represent the power of that deity and would be a fitting name. It also means "statue" or "image" and would be suitable for the same reasons as above.
Resha	"Joy, gladness."
Reshi	"Joy, gladness."
Sab	"Jackal" or "wolf."
Sa Het Heret	"Daughter of Het Heret," a daughter of Senusert II.
Sau	"Sorcerer, enchanter, reciter of spells."
Seb	The planet Mercury.

Sehu "Wise man."

Sekhem Ra "The power of Ra." 17th Dynasty king.

Senetites A High Priestess of Het Heret and Neith during the 4th or 5th Dynasties.

Sepi A general during the 12th Dynasty.

Seshem "Image or statue of a God."

Seshesh "Lotus."

Seshetat "Mystery."

Setepenra "Chosen of Ra." One of Akhenaten's daughters.

Shesau "Antelope."

Ta Repy The constellation Virgo.

Tchapqa "Dancer, acrobat."

Tchay (or Tjay) Royal scribe and chief of the stables of Pharaoh during the reign of Amenhotep III.

Tchebu "Flowers."

Tchet ta Enduring person or thing.

Teka "Fire, flame, torch."

Tiye (Also Ty, Tiy, and Ti) The mother of Akhenaten. A very interesting woman.

Tut "Image." You are probably most familiar with the name "Tutankhamun." It means "Image living of Amen."

Un (Male) God of Existence.

Unit (female) Star Goddess.

Unta (Male) God of Light.

Utcha (Either) "Protective strength." It also means "Fire."

Uten (Male) Fiery hands or a gift.

Utenet (Either) Something given.

APPENDIX B

The Calendar

The Tamerans had a calendar of twelve 30-day months, with five "extra" days, called the epagomenal days, occurring right before the New Year.

The year began the first day Sirius (Sothis) rose at dawn after the rising of the Nile. This took place approximately July 19th on our present-day calendar.

In his book, *Ancient Egyptian Magic,* Bob Brier starts his version of the calendar on August 1st, because Sirius now rises on approximately that date.

Since the building of the Aswan Dam, the Nile no longer floods, so the date of the inundation is a moot point. You must decide whether you wish to go with the actual rising of Sirius, the "traditional" date, or whenever you deem appropriate. In the list that follows, we've started on July 19th.

Most of the information that follows comes from a papyrus called "the Cairo calendar." The calendar contained festival notations, comments on the day, predictions, and warnings. We do not understand all of the notations on the calendar, but have included them for your information and enjoyment. Further research may bring more understanding. The comments as to whether the day is "favorable" come from that papyrus, as do some of the more unusual predictions and warnings. (We've reworded some of them.) Sothistar's own research has been added.

Julian Date		Tameran Date
19 July	1 Tehuti	The New Year. Celebrate birthday of Aten. Very favorable.
20	2	Anything you see will be good. Very favorable.
21	3	If you were born today, avoid crocodiles. Mostly favorable.
22	4	Stay out of boats today. In fact, stay home and do nothing. Mostly favorable.
23	5	The Gods are peaceful today. Favorable.
24	6	If you were born today, take up bullfighting or dairy farming. Mostly adverse.
25	7	Welcome the rise of the Nile. Make offerings to the Gods. What you see today will be good. Very favorable.
26	8	The day Ra goes forth. Stay home at night. Mostly favorable.
27	9	Pacify the hearts of those on the horizon. Anything you see today will be good. Favorable.
28	10	Hedj Hotep, Goddess of weaving, goes forth. Everyone is festive. If you were born today, you will be honored in old age. Very favorable.
29	11	The Great Flame (Fire cobra Goddess) goes forth. Start a fire today. Do not make love or look at a bull. Very unfavorable.
30	12	If you disobey Ra today, you will fall down. Stay home until sunset. Very unfavorable.
31	13	If you were born today, take care of your eyesight. Mostly unfavorable.
1 August	14	Offering to Gods in your city.
2	15	The rage of Set battles. Stay out of boats. Mostly bad.
3	16	Who is born today will die of a crocodile. Very unfavorable.
4	17	Festival of the Dead, Feast of the Lamps, Ceremony of Lighting the Fire, Sunset Ceremony.

5	18	The day the offering to Sobek was taken away.
6	19	Chief festival of Thoth. Incense. Eat honey and figs. Chant "Sweet is Truth." Festival of Heaven and Ra. Very favorable.
7	20	The followers of Set and Ra battle. Do not work today. Very favorable.
8	21	Offerings to followers of Ra. Avoid bulls. Very favorable.
9	22	Don't eat fish or birds. Don't warm oil. Very adverse.
10	23	The enemies of Ra shall suffer. Meditation and instrumental music are good but avoid singing and dancing. Mostly negative.
11	24	The winds are peaceful for Ra's sailing. Very good.
12	25	Going forth of Sekhmet to repel Set. Do not practice. Stay home. Mostly good.
13	26	Offerings to Asar or Tehuti. Transition of Aset to Het Heret head. Battle of Heru and Set. Do nothing.
14	27	Peace between Heru and Set. Make today a holiday. Don't kill reptiles. Very favorable.
15	28	The Gods see the children of Nut and are happy. Anything you see today will be good. Very good.
16	29	Don't kindle fire in the house today. Don't burn incense. Stay home at night. Mostly good.
17	30	Ritual in the House of Ra, House of Heru, House of Asar. Very good.
18	1 Ptah	The Gods are festive. The heir is established. A very good day.
19	2	Ritual and Procession of Her Ur. It is important to make offerings to all the Gods.
20	3	Tehuti in presence of Ra in inaccessible shrine. Tehuti orders healing of Heru's eye. What you see today will be good. Extremely favorable.
21	4	Anpu goes forth. Anyone born today will die of a skin rash. Mostly bad.

22	5	Feast of Montu. All things in divine presence. Offering in presence of Hedj Hotep. Anyone born today is likely to die while making love. Avoid leaving the house. Awful!
23	6	Isis learns She is pregnant. Plant barley, anoint with water, egg, and milk. One born today should avoid drinking. Wonderful.
24	7	Ra kills the children of rebellion. Anyone born today will die in foreign lands. Do nothing today. Terrible.
25	8	Whatever you see today is good. A great day.
26	9	Jubilation in the heart of Ra. All enemies are destroyed. If you were born today you will live to a ripe old age. Very favorable.
27	10	Procession of Bast and ritual. A good day.
28	11	Today the front piece of the prow is fixed on the Sacred Boat. Property and life are before the August One. All is good. Very favorable.
29	12	Terrible.
30	13	Satisfy the hearts of the Gods. Feast. Very favorable.
31	14	Receiving the White Crown of Heru. Make offerings to local Gods and pacify spirits.
1 September	15	Ra and his followers go out at night. Don't look. Don't leave your house. Mostly adverse.
2	16	Feast of Asar Unnefer. All his followers rejoice. Everything you see today will be good.
3	17	The earliest Gods come forth from the waters of Nun. It is important to make offerings of bread and beer, and to burn incense. Very favorable.
4	18	Anpu ritual of Transformation. Do nothing. Not good at all.
5	19	Nun goes forth to set up the djed pillar. Very good.
6	20	Ra makes an example of the rebels, overseen by Tehuti. A bad day.
7	21	Going forth of Neith. Her eyes guide Tehuti. Mostly bad.

8	22	Do not bathe today. Bad, bad, bad.
9	23	Birthday of the Staff of the Sun. If you were born today, stay away from crocodiles. Bad.
10	24	If the wind is blowing, do not go out of your house until after sunset. Worse.
11	25	The children of rebellion are found in a burial mat. Do not go on any road today. Very adverse.
12	26	The windows at the palace of Busiris are opened and sealed. Don't lay the foundation of a house or put a ship in a shipyard. Don't work at all. Very bad.
13	27	Don't go out. Don't work until the Sun sets. If you were born today, avoid snakes. A bad day.
14	28	Whatever you see today will be good. Very favorable.
15	29	If you are born today, you will die honored among your people. A wonderful day.
16	30	Land in festivity. Festival of Ra. Festival of Asar and Heru. Very favorable.
17	1 Het Heret	Feast of Het Heret. Very favorable.
18	2	Wedjoyet returns from Dep.
19	3	If you see anything on this day it will be good.
20	4	The Earth trembles under Nun today. If you value your house, don't navigate today. Terrible.
21	5	The day of the blaming by His Majesty of this God. Very adverse.
22	6	Ritual of the Gods of the Two Lands. Very favorable.
23	7	What you see today will be good. A good day.
24	8	Today Isis goes forth pleased; Her son is granted his heritage.
25	9	This is the day of the blaming of the Great Ones. Do not go outside. Do not let light fall on your face until Ra sets. Adverse.
26	10	There is rejoicing in Heaven. Ra's crew is at peace. Those in the fields are working. Very favorable.

27	11	You will see good things today. Very good.
28	12	Pacification of the hearts of the Gods wherever they are. Once more the Udjat eye is in the head of Ra.
29	13	Asar sails upstream to Abydos. Very adverse.
30	14	Set's actions cause grief in the hearts of the Gods. Do nothing. Bad.
1 October	15	Day of the inspecting of Ba Neb Dedet, God of sexual fertility. Adverse.
2	16	Appearance of the eight Gods of Ashmuneium. A happy day of eternity and infinity. A favorable day.
3	17	Landing of the Great Ones at Abydos. Aset and Nebet Het weep over the death of Asar. Very bad.
4	18	This is a day of strife for the children of Geb. Do not begin a journey.
5	19	The day of the children of the storm. Do not sail or navigate a boat today.
6	20	Bast goes forth angry. Anyone born today may catch the plague. A terrible day.
7	21	The feast of Shu. Very favorable day.
8	22	The day of the raising of the statue of Maat.
9	23	Today Ra judges. Adverse.
10	24	Aset goes forth happy as does Nebet Het. They have seen Asar and he has given his throne to Heru. Very good.
11	25	Whatever you see today will please the hearts of the Gods. Good.
12	26	Establishing the tet pillar of Atum. Egypt is given to Heru and the desert to Set. Tehuti judges before Ra.
13	27	The day of judging of Set and Heru. The lords are satisfied causing the doors to open. Very favorable.
14	28	A day of festival: Decree establishes Heru as King. The Gods rejoice. Very good.
15	29	The three noble ladies of the Tan nenet go to the presence of Ptah and praise Ra. The white

		crown is given to Heru and the red to Set. Favorable.
16	30	Day of the House of Ra and Asar. All you see today will be good. Very good.
17	1 Sekhmet	Ra is joyful in his beauty. The Gods rejoice. A good day.
18	2	God/desses, Heaven and land in festivity. Whatever you see today will be good. Favorable.
19	3	Do not do anything today. Anyone born on this day will die of his ears. Not a good day.
20	4	Perform rituals of Sobek in his temple and in your house. This will please the Gods. A very good day.
21	5	Het Heret goes forth in the presence of the Great Ones at Kher Aba. Life, stability, and welfare are given to her. Favorable day.
22	6	The barque of Ra is established to overthrow the enemies immediately. Stay at home. Very adverse.
23	7	Very adverse.
24	8	Very favorable. Whatever you see will be good.
25	9	Ra speaks, Tehuti acts.Very favorable.
26	10	Anyone born today will die in old age as beer enters his mouth. Very favorable.
27	11	Feast of Asar at Abydos. The unborn are joyful. Wonderful.
28	12	Day of transformation into the Bennu. Offer to your Bennu in your house. Do not go out in the wind. Bad.
29	13	Holiday in your house. Going forth of Het Heret who is pleased in the presence of Ra. The Gods rejoice.
30	14	Two Goddesses of weaving; Hedj hotep and Tayet go forth to hand their things over to Neith. A good day.
31	15	Feast of Sekhmet and Bast.
1 November	16	Papyrus damaged.

2	17	People and Gods judge speech of crew of Heliopolis when Heru arrives. Do not go out at midday. A bad day.
3	18	The boat of the God is overthrown. Terrible.
4	19	The day of making ointment for Asar. Do not taste bread or beer. Drink only grape juice until sunset.
5	20	Do not go out at night. If you see a lion it will kill you. But the day is mostly favorable.
6	21	Setting up the tet pillar.
7	22	Festival of ploughing the Earth. Placing of the Hennu boat. You will see good things today. Mostly favorable.
8	23	Do not go out at night. If you see a lion it will kill you. But the day is mostly favorable.
9	24	Papyrus damaged.
10	25	Papyrus damaged.
11	26	Favorable.
12	27	Murder of Osiris. Mysteries. Favorable.
13	28	Grief and search by Aset. Very adverse.
14	29	The finding of Asar's body. Rejoicing.
15	30	Make offerings to God/desses, invocation, offering food to spirits. A good day.
16	1 Amsu	Festival of Bast. Good.
17	2	Make a holiday in your house. Favorable.
18	3	Do not burn fire in the presence of Ra.
19	4	If you are born today, you will die old among your people. Good.
20	5	Day of Sekhmet and purifying the flame. She is violent. Mostly bad.
21	6	Double the offerings today. Favorable.
22	7	Do not make love where the Sun can see you. Bad.
23	8	You will see good things today. Very good.
24	9	Offerings to Sekmet. Make cakes and repeat the offerings. The Gods will be pleased. Very good.

25	10	The day of the coming forth of flame together with Heru from the marshes. Do not burn papyrus today. Not good.
26	11	Don't get near fire today. Very bad.
27	12	Answering every speech of Sekhmet. Do not approach any dogs today.
28	13	Day of prolonging life and making beneficial Maat in the temple. Favorable.
29	14	Aset and Nebet Het weep in remembrance of what Asar had been. Don't listen to singing or chanting. Terrible.
30	15	Nun goes forth through the cavern to where the Gods are in darkness. Anything you see today will be good. Very good.
1 December	16	The going forth of Shu. Very favorable.
2	17	Nun goes forth to the Gods. All come into existence. Do not wash yourself in water today.
3	18	Going forth of Gods to Abydos.
4	19	Very adverse.
5	20	Going forth of Bast. Do nothing. Bad.
6	21	Bast guards the Two Lands. Make abet offerings to followers of Ra. Great.
7	22	Anything you see will be good. Good.
8	23	If you are born today, you will die in great old age, rich in all that is good.
9	24	Happiness is on both Heaven and Earth. Wonderful.
10	25	The great cow is established in Ra's majestic presence. Don't drink milk. Do drink and eat honey.
11	26	Do not go out until Ra sets. Very adverse.
12	27	There is great festivity in Hefau. A good day.
13	28	Tehuti takes an oath in Ashmineum. Going forth of the Noble One. Make a holiday in your house. Very good.
14	29	Day of appearance of Hu. Tehuti sends forth Bast and Sekhmet to guide the Two Lands. What you see today will be good. Very good.

15	30	Crossing over in the presence of Nun from temple of Hapi. Offer incense to all Gods. Favorable day.
16	1 Rekh Ur	God/desses in festivity. Feast of Ptah lifting Heaven of Ra. Festival of the Little Heat. Good.
17	2	Gods receive Ra, hearts are festive. Better.
18	3	Going forth of Set. Stay home. Horrible.
19	4	Offering to your spirits and local Gods. Show your heart to the Gods. Very good.
20	5	All you see today will be good. Great.
21	6	Putting up the Tet pillars of Asar. Festival of the Great Heat. Very adverse.
22	7	Invocation, offerings in house to spirits. Make abet offerings to the Gods.
23	8	The God/desses are in festivity. Very favorable.
24	9	The God enters to distribute the ration of all the Gods. Very good.
25	10	Elevating the Goddesses of the Temple. Birth of Heru sa Aset. Going forth of Udjat eye for singing. Awful.
26	11	Feast of Neith. Going forth of Sebek to guide her. You will see good from her hands. A good day.
27	12	Everything you see will be good. Favorable.
28	13	Proceeding of Sekhmet to Letopolis. Stay home. Not good.
29	14	Do not go out at dawn on this day. Mostly good.
30	15	The Gods go forth for him in heaven.
31	16	Aset is awakened by Ra. Heru saves his father.
1 January	17	Day of keeping things of the wabet of Asar, which have been placed in the hands of Anpu. Very favorable.
2	18	The seven executioners go forth. Bad.
3	19	The day of the mourning of the God. Do not go out alone in the daytime. Adverse.

4	20	Proceeding of Goddesses of heaven southward. Very adverse conditions.
5	21	The day of the birth of cattle.
6	22	Festival of Ptah and Heru. Anything you see today will be good. Very favorable day.
7	23	Festival of Aset. Everything you see will be good today. Great day.
8	24	Festival of Aset. Birth of Aion. Do not approach river today. Not great.
9	25	All you see today is good. Good day.
10	26	Going forth of Min to Coptos. Aset sees Min's face and joins him.
11	27	Feast of Seker.
12	28	Unnefer is pleased. The unborn rejoice. Wonderful.
13	29	There is uproar among the children of Geb. Do nothing. Very bad.
14	30	Talk to no one. Very adverse.
15	1 Amenhotep	Feast of entering into heaven and two banks. Entry of Asar into the Moon. Heru rejoices. Great.
16	2	Everything you see is good. Super day.
17	3	Papyrus damaged.
18	4	Set calls to battle. Bad.
19	5	Neith goes forth from Sais, when they see her beauty in the night for four and one-half hours. Do not go out during this time. Favorable.
20	6	Jubilation of Asar in Busiris. Going forth of Anpu. Make ritual. Very favorable.
21	7	Followers of Ra called to Heaven. Don't leave your house until Ra sets. Very adverse.
22	8	Making the way for the Gods of Khnum. All you see is good. Good day.
23	9	The day of judgment in Heliopolis. Very favorable.
24	10	Coming of Tehuti. Very adverse conditions.
25	11	Very favorable.

26	12	The day the Nile comes from Nun. Give food. Great.
27	13	Day Tehuti and spirits go forth. Any ritual performed will be good. Wonderful.
28	14	Day of making health. Stay home. Awful.
29	15	Day of rebellion in the shrine. Don't work.
30	16	Day of opening of the doorways and court at Karnak. Don't look at anything in the darkness today. Very adverse.
31	17	Do not pronounce the name of Set today or you will fight eternally in your house. Bad.
1 February	18	Feast of Nut, she who counts the days. Make a holiday.
2	19	Day of the birth of Nut anew. Stay home and don't look into the light.
3	20	Do not leave the house. Do not look into the light. Very bad.
4	21	Omitted by scribal error.
5	22	Birth of Apophis. Do not even think of pronouncing the names of the snakes. Obviously very adverse.
6	23	Feast of Heru in Kemwer. Very good.
7	24	Do not leave the house. Very bad.
8	25	Do nothing today.
9	26	The day he is sent into the cave without knowledge of the Great Ones to look for the occasion of coming. Bad.
10	27	Do nothing today. Very bad.
11	28	Feast of Asar at Abydos. Very good.
12	29	Feast of Asar at Abydos. Very good.
13	30	The Feast in Busiris.
14	1 Rennutet	The enemies are struck. There is a great feast in heaven. Very favorable.
15	2	Geb goes to throne of Busiris to see Anpu who commands the council to learn the requirements of the day. Very favorable.
16	3	The day the Great Ones and the uraeus fought. Any lion who pronounces the name of

		the constellation Orion will die immediately. Do nothing. Very bad.
17	4	The Gods and Goddesses are satisfied when they see the Children of Geb. Whatever you see today will be good. Very favorable.
18	5	Heru is well when the red one sees His form. Whoever approaches today will find anger.
19	6	The stars go forth bitterly and openly. Whoever sees small cattle today will die at once. Bad.
20	7	Going forth of Min into the festival tent. Put myrrh on the fire.
21	8	Day all the parts of the Eyes of Heru are accounted for. Excellent.
22	9	Do not go out into the darkness. Terrible.
23	10	The Great Ones are introduced to the whole eye of Heru. All you see today will be good.
24	11	Very adverse.
25	12	Very adverse.
26	13	Asar is conducted to his ship at Abydos. Very bad.
27	14	Do not be courageous today. Very adverse.
28	15	It is a happy day in heaven. Very favorable.
29		The Tamerans did add an extra day every four years, but they added it to the epagomenal days in July. Should you wish to follow this calendar, you'll have to decide which way you want to do things.
1 March	16	Going forth of Kephera. Every town is joyful. Great.
2	17	Going forth of Set. Adverse.
3	18	Do not approach in the morning. Do not bathe with water today. Very bad.
4	19	Feasting in Heliopolis. Ra goes forth in his barque across heaven. All you see today will be good. Positive.
5	20	Today Ra repels those who rebel against their masters. Do not work today. Bad.
6	21	Do not go out today. Extremely adverse.

7	22	Very adverse.
8	23	The day of making offerings to the spirits at Abydos. Bad.
9	24	Set rebels against Unnefer. Do not mention the name of Set today, or you will have strife in your house forever. Very bad.
10	25	The day of cutting out the tongue of Sobek. Do not eat anything that is on the water. Very bad.
11	26	Papyrus damaged.
12	27	End of the world by Sekhmet. Do not go out until Ra sets. Terrible.
13	28	What you see today will be good. Very favorable.
14	29	Adoration to Unnefer. Offer local Gods myrrh on fire. Very good.
15	30	Offerings to all Gods. Offerings to Ra, Asar, and Horus. Very Favorable.
16	1 Khonsu	Feast of Heru sa Aset and His followers.
17	2	Do not sail today. Bad.
18	3	You will see good things today. Very good.
19	4	Do not leave the house. Follow Heru today. Bad.
20	5	Feast of Ba neb dedet, God of sexual fertility. Very bad.
21	6	Coming of the Great Ones of the House of Ra. Festival of reconstituting the heavens. Festival of Aset. All you see today will be good. Great.
22	7	Every heart is glad. Every land is happy. Wonderful.
23	8	What you see today is good.
24	9	What you see today is good.
25	10	The White One of Heaven proceeds downstream. Adverse.
26	11	Damage to papyrus.
27	12	Adverse.
28	13	Damage to papyrus.

29	14	Very adverse.
30	15	Papyrus damaged.
31	16	Do not leave your house until sunset. Bad.
1 April	17	All you see today will be good. Very good.
2	18	A time of rejoicing among the Gods. What you see today is good. Very favorable.
3	19	Day of counting by Tehuti who heard Maat. All Gods rejoice. Great.
4	20	Maat judges. Very adverse.
5	21	Very adverse.
6	22	Anyone born this day will live to be very old. Very favorable.
7	23	Everything you see today will be good. Very good.
8	24	Papyrus damaged.
9	25	Papyrus damaged.
10	26	You'll see good things today. Favorable.
11	27	Very adverse.
12	28	All you see today is good. Good.
13	29	Papyrus damaged.
14	30	House of Ra, House of Asaar, House of Heru. Excellent.
15	1 Heru	Festival of Heru. Festival of Bast. Great.
16	2	The hearts of the Gods listen very well. Holiday of Ra and followers.
17	3	The day is fixed as a feast on both heaven and Earth. Good.
18	4	Geb and Nut are judged by the Gods. Don't shout at any being today. Adverse.
19	5	You'll see good things. Good.
20	6	Heru avenges his father.
21	7	Feast of Udject: festival, singing, chant. Adverse.
22	8	Make a holiday for Ra and his followers. Make this day a good one. Favorable.
23	9	Make incense of various sweet herbs for Ra's followers. Very good.
24	10	Anyone born today will be noble. Great.

25	11	The followers of Ra catch birds and fish. Avoid sailing on the river. Bad.
26	12	You will see only good. Great day.
27	13	The feast of Udjat. Singing, chanting, and offerings of incense and sweet herbs.
28	14	What you see today will be good. Wonderful.
29	15	The day of fighting. Do not judge yourself this day. Very bad.
30	16	Anyone born today will become a good magistrate. Good.
1 May	17	Stay home. The worst.
2	18	Asar goes forth from his house to the August mountain. Don't eat lion meet today.
3	19	The Ennead sails repeatedly. Not good.
4	20	The day many will die if an adverse wind comes. Bad.
5	21	The day of the living children of Nut. Do not go out before dawn.
6	22	Shu complains to Ra about the Great Ones of infinity. Stay home.
7	23	The crew rests when it sees the enemy of its master. Good.
8	24	What you see today shall be good. Very good.
9	25	Everyone is pacified by the sun disk. Very favorable.
10	26	Going forth of Neith. Very adverse conditions.
11	27	There is an uproar among the Gods. Do not work. Adverse.
12	28	Day of purifying things. Festival today. Do not go against events. Very good.
13	29	What you see today will be good. Very favorable.
14	30	Going forth of Shu. Appearance of Tehuti. Very good.
15	1 Uatchet	Great feast in the southern heavens. Festival of Bast. Feast of Het Heret. Wonderful.
16	2	Every God/dess spends the day in festival and great awe in the sacred temple. Very favorable.

17	3	The anger of the Divine Majesty. Do nothing. Very adverse.
18	4	Whatever you see today will be good. Very good.
19	5	Het Heret departs. The Gods are sad. Stay home. Stay away from boats. Stay away from work. Very bad.
20	6	All the Goddess's temples are in uproar. Do not make an uproar in your house. Very bad.
21	7	Sailing of the Gods after the Goddess. Bad.
22	8	The massacre of the followers of the Goddess. Do not beat anyone. Very adverse.
23	9	The Gods are content. Every God is in festivity. Very good.
24	10	The day of creating enmity, the hearts of the Gods are sad. Bad.
25	11	The Great Ones learn what Ra saw through the eyes of Her Ur. Do not perform any ritual. Bad.
26	12	Reception of Ra, holiday and festival. Very good.
27	13	Ra sails westward to see the beauty of Unnefer. Bad.
28	14	Maat and Ra go forth in secret. Stay home. Very bad.
29	15	Heru hears your words in the presence of all Gods and Goddesses. Good things will be seen in your house. Very good.
30	16	Day of transporting Maat to the shrine of Ra. Adverse.
31	17	The escape of the fugitive eye. Bad.
1 June	18	Maat and Ra go forth in secret.
2	19	Very adverse.
3	20	Stay home today. Very adverse.
4	21	What you see will be good. Mostly good.
5	22	The day of Sepa of Tura. Do not look at any digging, skin rash, or fever today. Adverse.
6	23	The day of quarreling with Unnefer. Bad.

7	24	The day of the children of Bedesh. The God kills them when he comes, then sails south. Very favorable.
8	25	The great enemy is in the temple of Sekhmet. Don't go out at midday. Mostly good.
9	26	What you see today will be good. Favorable.
10	27	The day of sailing down the river and tearing down the enclosure wall. Stay home. Very bad.
11	28	The day of creating misery. Very bad.
12	29	Festival of Mut. Feeding of the Gods and Mut's followers. Very good.
13	30	Ceremony of Heru Merti. Very favorable.
14	1 Heru Khuiti	Send Abet offerings. All Gods and Goddesses feast. Very good.
15	2	Maat and all Gods perform rites as one who is in heaven. Very good.
16	3	Feast of the Goddess of Heliopolis. Stay home. Bad.
17	4	Procession of Sopdu and youthful followers. Mostly bad.
18	5	Temple is festive. Min is at Akhim. What you see will be good. Very good.
19	6	The day of transporting Unnefer to Rostau. Do nothing. Very bad.
20	7	The Dead One arrives on Earth. Whoever approaches him will be trampled by a bull. Very adverse.
21	8	Utchat ceremony. Also, Anpu ceremony.
22	9	If you are born on this day, you will have noble honor. Very favorable.
23	10	The day the eye of Ra enters. Very good.
24	11	Destructiveness is created in the presence of the followers of Ra. Bad.
25	12	Day of jubilation throughout the land. Very good.
26	13	Holiday for Heru followers, defenders of Son.
27	14	Very good.
28	15	Ra goes forth to propitiate Nun. Very bad.

29	16	Pour ritual water for those in your next world. Very good.
30	17	You'll see good things. Good.
1 July	18	The crew leads the rebels. Stay home in the morning. Bad.
2	19	The Eye of Horus returns. Feast of your local God. Appease your spirit. Very good.
3	20	Cleansing and renewal of the noble ones. Very adverse.
4	21	What you see will be good. Very favorable.
5	22	Feast of Anpu. Followers of Geb and Nut in festivity. Purification of the Gods. Very good.
6	23	Do not taste bread or beer on this day. Very bad.
7	24	Abet offerings to Gods and presence of Ra. Holiday in your house. Very good.
8	25	The God is established. Very favorable.
9	26	The Gods sail. Do not go out at noon. Mostly good.
10	27	Do nothing. Very bad.
11	28	Feast of Min. Very bad.
12	29	Holiday in temple Seker. Very favorable.
13	30	Birthday of Ra. Any rite good today. Sing and make offerings. Very favorable.
14	1	Birthday of Asar. Very favorable.
15	2	Birthday of Her Ur. Very favorable.
16	3	Birthday Set. Very favorable.
17	4	Birthday of Aset. Very favorable.
18	5	Birthday of Nebt Het. Very favorable.

Glossary

While a glossary is usually a small dictionary of terms, this one is different. In addition to definitions, it contains explanations, uses, and directions for many of its entries. I confess it is a catchall for the little bits of information my research has garnered and for information you might find useful.

Acacia: A tree sacred to Heru.

Ankh:

Whatever its original significance, magic knot or sandal strap, the ankh now has the meaning of "life." As a hieroglyph, it means both "life" and "mirror." Thus "Tut ankh Amen" means "living image of Amen," or "mirror image of Amen." If you choose to wear the ankh, let it symbolize life in all its aspects. Let it represent your choice of path, the fact that you have chosen a magical, and therefore more difficult, path. Let it symbolize a life dedicated to growth, to service of the Gods. Let it be a sign of your respect for all life, whatever its form. Let it speak of your gratitude for the life given you by the Lord and Lady, and of your return of that gift into Their hands, dedicated to Their service.

Arrow: Two crossed arrows and a shield were the symbol of Neith. Uadjet also used arrows, a spear, and a club. "The Archer" was another name for Tum, whose sunbeams were said to be shot like arrows.

Barque: A boat, often used to symbolize the movement of a God.

Bee: Sacred to the God Min, and a symbol of Lower Egypt. The bee usually found in hieroglyphs resembles a wasp rather than the chubby honey bee with which we are familiar.

Bennu: The Egyptian phoenix.

Black: The color was at once the symbol of the underworld and rebirth (confusing to some, but not to us). Not only is travel to the underworld a step toward rebirth, but black is the color of the fertile earth deposited in Tamera by the Nile.

Blood: This fluid was considered as a creative power, rather than a sign of death. Legend says that the cedar tree sprung from the blood of Geb. (See Knot of Isis, page 275.)

Blue: The color of heaven, and sacred to the Gods.

Box: Magicians traditionally kept their tools in a box. One such box, belonging to a magician of the Twelfth Dynasty, was found by an archaeologist. It contained papryi bearing magical information, four wands, a statue, three simple dolls apparently used for spells, along with beads and amulets. Anpu was drawn on the top of the box in black ink.

Bread: It was considered one of the best offerings to make to a deity.

Brick: Most often thought of as birth bricks, on which women would stand to give birth. This birth brick was personified by Meshkenet, a Goddess whose name could be translated as "Ruler of birth."

Bull:

Once upon a time, Aset told the people to choose one of the animals to be most sacred. They chose the bull, and from that moment on, it was one of the most revered animals in Tamera. Just as the Europeans revered the stag and other large-horned animals, so the Tamerans saw the strength and vitality, the masculinity of the bull and revered it as the epitome of masculinity. In our temple, we have both types of horns, to acknowledge both our physical roots and our spiritual ones.

Cartouche:

A symbol used, usually by Pharaohs, to encircle their names. It is, in reality, an elongated form of the hieroglyph shem, signifying eternity. It is a loop in a rope; each of our lives can be seen as contained in the loop of a rope, with the rope signifying our eternal selves.

Centipede: The God Sepa, whose name means "centipede," was called as a protection against the enemies of the Gods and noxious animals.

Child: A symbol of potential and beginnings.

Corn: The many references to corn found in books about Egypt probably referred to barley, or some other form of grain. What we in the United States call corn was not known in Tamera.

Crocodile: Considered both evil and good in Tamera.

Ears: Pictures of ears symbolized both a willingness to listen, and the readiness of the Gods to listen to prayers.

Fly: Among other things, the fly was considered a symbol of courage because they are so hard to chase away. Soldiers received medals in the form of the fly as rewards for bravery in battle.

Frog: A symbol of Heqet, the Goddess who is portrayed as a frog. She is connected with childbirth. In a relief at Denderah, She is shown sitting at the feet of Osiris, an interesting statement about birth and death.

Goose: Sacred to both Het Heret and Geb, the Earth God. Because the egg was considered a symbol of creation, and egg-laying hens were not known to the Tamerans until the 18th or 19th Dynasty, the goose was considered the source of creation.

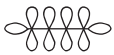
Green: The color of life. If something was a good and healthy act, the Tamerans said, "It was a green thing to do."

Hands: You will notice in many drawings that human figures or those of deities seem to have two right or two left hands. Other figures have one of each, so this is not ignorance, but design. The right hand signifies sending, and the left hand, receiving. When Nut is shown with two right hands, it shows She is giving or sending energy, perhaps love, to us.

Imiut: A symbol consisting of a headless animal skin hanging on a pole over a pot. It is often found near Asar. It could symbolize the physical body left behind upon death when the spirit moves on.

Incense: The use of incense in magical work was a very important part of Tameran practice. They believed the smoke served as a vehicle to carry prayers up to "heaven." Each ingredient in incense should be chosen carefully for its magical qualities. We don't have too much information about the ingredients that the Tamerans used. The important thing is to concentrate on the purpose for which the incense is being prepared, and choose with care.

Knife: A symbol of protection and defense against evil. Ritual knives were made of flint rather than metal.

Knot: 
In magical use, knots held magic fast. Conversely, releasing a knot released the magic or its subject.

Knot of Isis:
Also called "blood of Isis," it is said to resemble an ankh with the arms folded down. Other sources feel it symbolizes the fallopian tubes. Usually made of a red stone such as carnelian, it seemed to symbolize all that Aset represents.

Lapis lazuli: Sacred to the Tamerans because of its color. Wearing lapis and gold supposedly placed one under the protection of the sun and heaven.

Lotus:
This flower is a symbol of dawn and beginnings because it closes up at night and opens in the morning. It is also a symbol of water. The blue lotus was especially sacred.

Malachite: Green was a joyful color to the Tamerans, and malachite was said to express joy. Het Heret was called "the Lady of Malachite."

Milk: Because of its color, milk was a symbol of purity, and connected with the many depictions of a king being suckled by a Goddess, thus receiving divine power.

Name: Names were as sacred to the Tamerans as they are to us. Knowing someone's true name gave power over that person.

Night: The Tamerans did not consider night an evil thing, but rather a door to mystery.

Phoenix: See Bennu.

Red: At some times in Tameran history, red was considered an "evil" color because Set was supposed to be red-haired. If you accept Set as an evil God, this makes sense. If you consider Him simply a Geburic figure, a God of storm and destruction, then you cannot think of Him as evil. (Interesting that red is the color of the sphere Geburah on the Tree of Life.)

The crown of Southern Egypt was "the red crown." Red was worn by the priestesses of Bast, and Maat's Feather is red. How can the color be both good and bad? Easy, we just make an arbitrary decision as we often do. In some cases it is good, in others, it is bad.

Ring: As it is in many cultures, the ring was the symbol of eternity.

Sa: Representing a rolled and tied herdsman's hut, this symbolized protection.

Serpent:
If life and death are part of the same thing, that which could bring death can also be a symbol of life. So it was with the serpent in Tamera. Uadjet, the cobra Goddess, was a symbol of power. The hieroglyph for "Goddess" is a serpent. Because it sheds its skin, the serpent also symbolized life after death.

Shield: A symbol of protection.

Ship: A symbol of transition, as in "the voyage of life."

Sistrum:
An instrument used in worship, especially in connection with Her Heret.

Snake: See Serpent.

Stone: A symbol of stability and steadfastness as opposed to the short-lived ethereal nature of man.

Sycamore: A tree sacred to Nut, Asar, and Het Heret. The last was often referred to as "The Lady of the Sycamore." Its leaves used as amulets were said to bring good things to those who carried them. Sycamores were considered the manifestation of the sky Goddess. When the tree quivered, the Gods were sitting in it.

Tongue: Because of its importance in speaking, the tongue symbolized manifestation of the will. Ptah took the creative power of His heart and spoke, manifesting His desires.

Uas:

A stick or wand forked at the bottom with the top resembling the head and ears of an animal, usually referred to as a "canid." (The shape of the top looks very much like Anpu to me.) Many Gods are shown holding this staff, and it has been described as a symbol of royalty and divinity. I can't help but compare this to the stang found in Celtic symbolism. This is a staff forked at the top and pointed at the bottom. It may descend from a staff often carried by ancient tribal leaders in Europe and the British Isles. If the leader and his people approached another tribe, the position in which the stick was held conveyed their intentions. If the fork was held up, they approached peacefully; if the point was up, they approached with hostility.

A tribal leader, whatever title he or she bore, was the royalty of that tribe. If that leader was also priest, he or she was the tribe's liaison with the Gods. Pharaoh was, to the Tamerans, both ruler and deity. I don't find these things very different. In our coven, the uas tends to be used as a masculine symbol. A priest (or priestess) will hold it when he or she wishes to serve as a vessel of the God. (The lotus wand is used for the Goddess.) This does not necessarily reflect ancient symbolism. It just worked out that way.

 Urshu: "Watchers," beings who watched over individuals and cities. They were often messengers. To my mind, these compare to the "angels" of another mythos. They were depicted as human-headed hawks wearing a solar crown and a uraeus.

Water: Symbol of life and birth.

Willow: Sacred to Osiris because it sheltered his coffin.

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ISBN 978-1-57863-737-9 US$18.95
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Cover art "Isis" by Kate Mizbak Dawidziak